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ISSUE #24

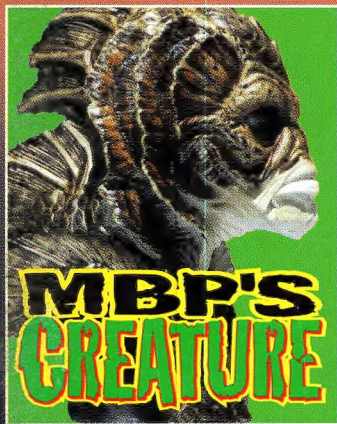
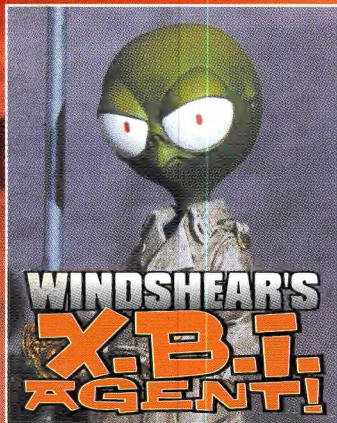
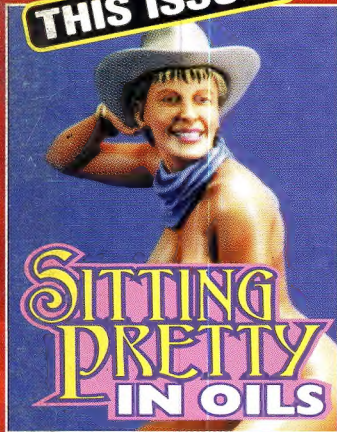
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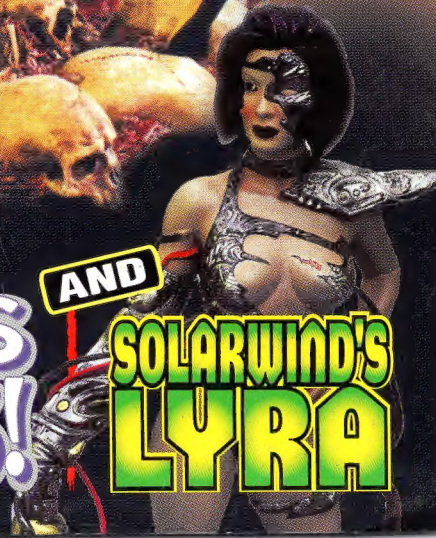
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AND

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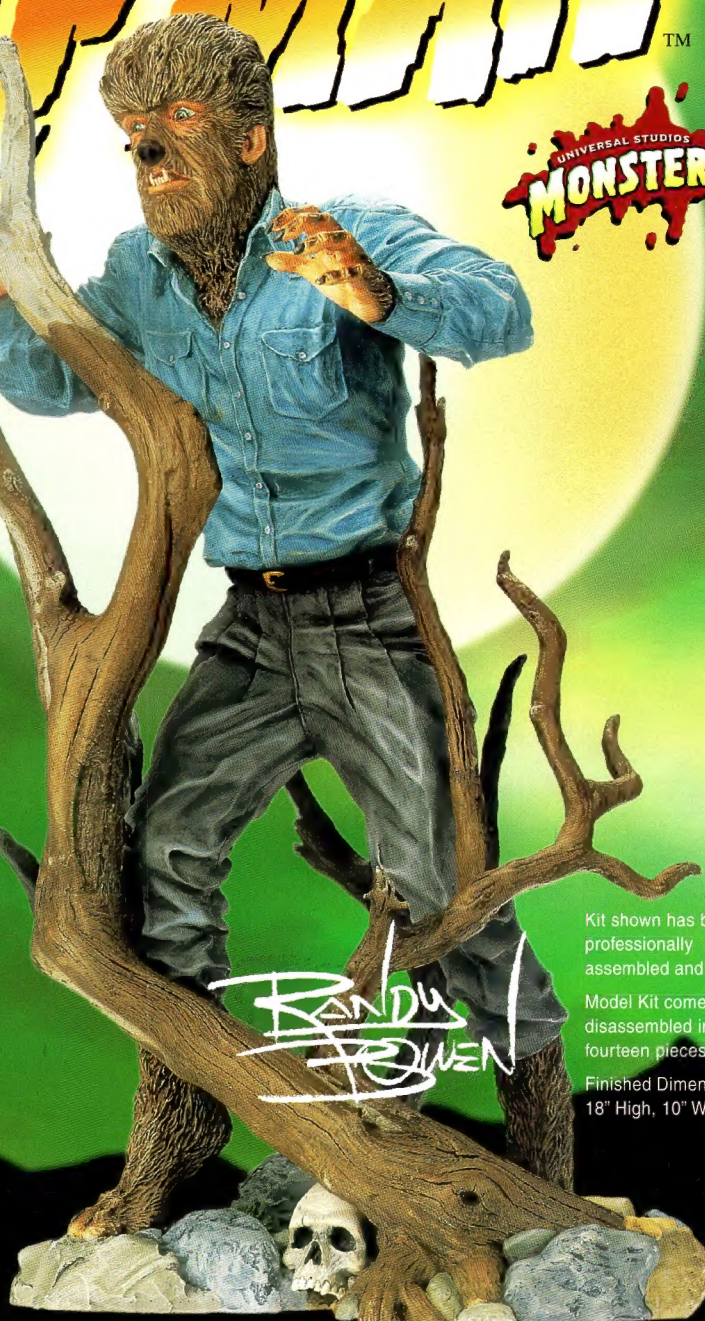
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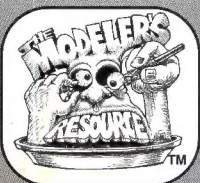
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⇒ **Parent Advisory:** We have chosen to *not* censor parts of a model which only a few may deem objectionable. Parents should take note that some of the material/images in this publication may not be suitable for children. Parental Discretion is Advised. Thank you.

Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information, for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing, high quality, affordably priced items.

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THIS ISSUE'S COVER

STARSHIP TROOPERS!

Here's Bill's take on converting and customizing Galoob's Starship Trooper Bug. Check it out this issue!



Kits pictured built/painted by Bill Craft (Bug), Joe Porter (Sitting Pretty), Cindy Morgan (XBI Agent), Tim Gore (MBP Creature) and Fred DeRuvo (Lyra) © 1998 The Modeler's Resource. All rights reserved.

Cover Design/Layout:

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We've got even more color pages this issue! Can you believe it?

it's show time!

S

ince our last issue, we've attended Fantasimonium and the IPMS Nationals that were held in Santa Clara, CA. What a thrill those were! Even though we've attended local IPMS events, this was our first *national* event of its kind and we were fortunate enough to obtain a table within the last two weeks prior to the show (it pays to get your name on the list two months prior!). With the tons of folks who walked through the door for this three day convention, it was a sure bet that many had never seen our magazine except for ads that we've run in the *IPMS Journal* because many of these folks are not into figure kits...yet. I'd like to share a letter I received from one of the folks who will be putting in a ton of time to make the next IPMS Nationals in 1999 truly a spectacular event:

Dear Fred:

It was my pleasure meeting you and Silvia at the 1998 IPMS National Convention. I also wanted to thank you for the excellent magazine you publish as well as the superb kits you produce. I received the kit I bought from you already...*(Barely Working)*. Your kits sold out very quickly before I could come by your table. I appreciate the promptness of delivery too. John Dennett did an outstanding job once again. The casting is of the highest quality. All and all a truly great job.

I'm also excited that you are planning to attend the 1999 IPMS Nationals in Orlando, Florida next summer. Since I belong to the chapter that is hosting that year's National Convention, I'm also looking forward to well represented figure categories by the modelers in my area. I've been to the last two Nationals and found the figure categories are not as diverse as the airplane, military vehicles, ships and so on...yet every year the number of entries grow...even at the local shows. The number of figure kits out in the market have expanded over the years as well as the interest in building them. Members of our chapter hope to give the figures at next year's contest, the recognition it deserves. Thanks for all the hard work you put into your magazine and products.

Sincerely, Jack Gutierrez

Between the IPMS Nats and Fantasimonium, we've had a ball and so did a many of the folks who went to Fantasimonium. Hilber Graf, of Monsters & Mayhem, and his partner, Tony had things very organized and kept everything on schedule. You'll read Jim Bertges' report this issue.

You've undoubtedly noticed that we've added new writers, beginning a few issues ago and continuing the trend with this issue. Joe Graziano came on board a few issues ago with his "Bargain Hunter's" column and we've appreciated his involvement. Beginning this issue, we've got three new writers which you'll also be seeing on a fairly regular basis. We're pleased to welcome Joe Porter, who is the Purchasing and Product Data Manager for The VLS Corporation in Missouri, one of the world's top model distributors. In his column, *Porter's Palette*, he'll be writing about various techniques using oils and other brush mediums. Joe has racked up over 300 awards with his figures and dioramas and his work has appeared in all kinds of modeling magazines. Before going to work for VLS three years ago, he was president of IPMS/Houston and led them to the National Chapter of the Year title in 1994. You can catch his first article this issue as he brings his oil palette to bear on



Silvia DeRuvo and son, David enjoying the fun at "Fantasimonium '98."

Sitting Pretty.

Another new writer, appearing for the first time in these pages is Tim Gore whose work at studios like Steve Johnson's XFX and Stan Winston's helped refine an extensive background in film work. If you've seen a horror or science fiction film in the past five years, chances are you've seen Tim's work. Among the films and TV programs in which Tim's work has appeared include *Godzilla*, *The Lost World*, *The Island of Dr. Moreau*, *Species II*, *Relic*, *Babylon 5*, *Buffy The Vampire Slayer* and the upcoming feature *Blade*.

Tim's skills go beyond being just a painter, however; he also sculpts, designs and has experience with molding. Tim considers his long-time enjoyment with modeling the path to his current film career. He says creating movie monsters and characters is modeling, just on a larger scale! Tim never went through the phase that many modelers experience where they leave modeling behind for something else, or the idea that it just isn't cool to do models only to rediscover it years later. He has always been a modeler and the way it looks, he'll continue to enjoy modeling for years to come. Tim's first outing with us utilizes the MBP's *Creature* bust.

Finally, Joe Laudati, who has been sculpting for years (not only with kits but also with stop-motion animation), and probably needs no introduction is beginning a series on sculpting with this issue. He's starting with the basics, in creating an armature and he'll then move on from there. We are very pleased to have Joe Graziano, Joe Porter, Joe Laudati and Tim Gore associated with this magazine. We'll also be seeing other new faces and columns in the not-too-distant future as well.

Enjoy this issue and we'll see you again before you know it!

Correction to last issue:

We inadvertently listed the wrong number for *Diceman Creations* in last issue's "Coming at You!". The correct phone number is: (201) 939-1521.

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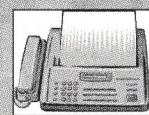
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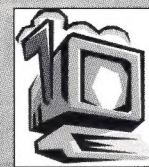
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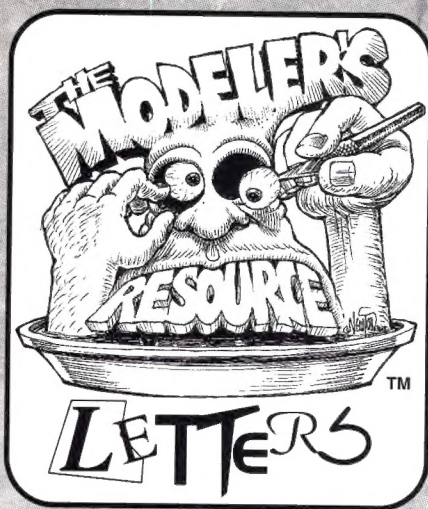
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"Newbie Questions"

Hi,

I'm new to this hobby and it wasn't until recently that I was out shopping with my wife that I spotted a model shop that was displaying completed model figures (resin, vinyl and plastic), needless to say they were very cool looking! I must have mentioned to both my wife and brother several times and the next thing you know my brother ended up buying me a few models. I'm trying to read almost everything that I could get my hands on the web. I've read a few of the modeling magazines available but I must admit yours is by far the best. I've built models before when I was a kid but never had the patience to and ended up just "slapping it together". I'm in the process of building one of the kits now and really don't want to "resort to my old ways".

Also, ordering kits from advertisers from your magazine, is it relatively safe assumption that I will receive the kit or is it "Buyer Beware"?...I would assume it would be safer to deal with the larger and better known companies like Horizon and Geometric. Also, ordering items from the US, would they be subject to additional duty charges? Would this be the same for the books ordered through you e.g. How to Build Fabulous Figures of Film and Fantasy? and how long would it take to be delivery take?

Thanks in advance for answering my questions. Keep up the good work, I'm hoping that one day your magazine would all be on colorful glossy paper.

Regards, Bailey Mah, Vancouver, BC (e-mail)

Hi Bailey,

As far as ordering through mail order, if you order through any of our advertisers and you do not receive prompt and satisfactory attention, I would be really surprised, but it can happen. It's a pretty safe bet and most retailers will bend over backwards to go out of their way for you. As far as ordering products from us, we ship within two days from the time we receive an order (if payment is made with credit card or money order). We normally hold checks for 10 business days to clear. As far as extra duty or import fees, we've opted to send all of our kits, books or magazine orders via Post Office so that our foreign readers avoid just that.

"Correction"

Dear Fred,

Thank you for the kind words in issue #22 about my Indiana Jones diorama featured in the April's *FineScale Modeler* magazine. I must point out an error in your review though. You state that my Indy figure is painted with oils though the article clearly points out I used acrylics. I haven't yet tried oils out on a figure though I have seen some good ones painted this way. I just didn't want to mislead your readers. You have a great magazine and I've been a regular reader for some time now. I especially like the way you cover both figures and vehicles. Thanks and keep up the good work.

Louis Lamore (e-mail)

Dear Louis,

I went back and looked at the article you wrote and I'm really not sure how I thought it to be an article utilizing oils! Nevertheless, it was an impressive article either way and I thank you for the correction.

"Impressed with Sculpture"

Received Barely working today and am very impressed with the sculpting and casting. All of a sudden the wait did not seem very long!

Thank you,
Homer Shishido (e-mail)

"Molding is the Finest I've Seen"

Hello Fred,

I got my (Barely Working) a couple of days ago, and just thought I'd send you a quick note to let you know how impressed I am with the quality of this kit! The molding is the finest I have ever seen, as is the quality of the sculpture. It was a while coming, but well worth the wait.

Regards,
Scott Maddux, Arvada, CO (e-mail)

"Yeeeeeeeeeeee Haaaaaahaaaaaa!"

Hello Fred,

YES, I just picked up Barely Working at the Post Office today. Thank You. Thank You. Thank You. Thank You. I am still dumb founded and delightfully happy at the QUALITY of the casting and sculpture.

I shall look forward to working on her and making her my "masterpiece"....again...Thank You. Thank You. Thank You.

Yours in Modeling
NorthWind aka David L. Nikka (e-mail)

Dear Homer, Scott & David,

Glad you like the kit. I have to agree, that between John's sculpting and Mark's casting, it's a full proof method of creating a model that will be highly sought after.

"Loose Cover"

The new issue kicked ass; I have read it so many times the damn cover fell off!

John Harachis (e-mail)

"Misleading Article"

Dear Modeler's Resource:

I'm writing in reply to Tom Gilliland's article about the Michael Burnett Productions Bruce the Shark kit (Modeler's Resource, issue #22, June/July 1998). Tom certainly offers up a beautiful build-up as usual, but having purchased this kit long ago myself, I can't help but disagree with several of the points he made in his article, and I have some customer service issues to raise as well.

Tom sez (sic) that "all-in all it was a breeze to throw together." I disagree! He offers a built-up-and-ready-to-paint picture in the article without describing the nature of the kit straight out of the box:

- 1) The body has only the most rudimentary of join points for the fins. You basically have to sculpt on the connecting points yourself. No huge problem, but certainly not typical in the industry, where even the smallest shop tries to help you out with the join points.
- 2) The casting job is very poor. This huge-bodied kit is cast in very thin crumbly resin which arrived with several large holes in it -- the broken-off sections had crumbled away to nothing, requiring that I -- somehow -- sculpt the thin skin back on the body, even though the body is a single piece cast, so I can't get inside the body to work on it from both sides. What a mess.
- 3) The teeth, ah the teeth. Or, better said, "what teeth?" There are none supplied. MBP helpfully supplied a thick card of styrene plastic and the instruction, "sculpt them yourself out of this card." Oh, that's why I paid them to sculpt the kit for me!

I contacted MBP repeatedly by e-mail about the nature of the kit and have been completely ignored by

them. They've got my money. The end.

Please note that this is not a personal service gripe I'm expecting you to put in your magazine, but an attempt to clarify what I feel is a seriously misleading article. I hope others can read this and part with their money more carefully when it comes to MBP items (that is, buy at a show or a shop and make sure you're happy with the contents before you part with the hard-earned).

Best, and congrats on another great issue,
Larry Dunn (via e-mail)

Larry,

Thanks for your letter. I've forwarded it to MBP for you. I can assure you that nowhere did Tom ever intend to mislead in his article. His level of expertise is such that doing a Bruce the Shark kit complete with teeth (his came with actual sculpted teeth, I believe; they have upgraded the kit to include teeth now) is truly a 'breeze.'

Tom sometimes unwittingly takes liberties with the level of understanding of his audience. He builds and paints "kits" (props, maquettes, etc.) 8 to 10 or more hours a day. What is often difficult for us is literally a breeze for him and he can sometimes forget that when composing his articles.

Michael Burnett responds:

Dear Fred,

Thank you for forwarding Larry's letter to me. I'm sorry to hear he had so much trouble with our "Bruce: the Shark" kit as well as his customer service issues. I personally enjoy resin model kits as a hobby and try to create kits through MBP that I would want to buy myself. We have received great reviews in print and 'kudos' from convention attendees on our quality, price and original designs.

I'd like to address each of Larry's concerns point by point:

1. The kit was created for advanced modelers who don't necessarily build "tab A into slot B" type kits. The fins are very basic shapes and we include instructions with an illustration to guide the builder on where to put each fin. This is the first time to my knowledge that anyone has complained about how the "Bruce" kit is assembled.

2. When we created the kit almost three years ago, we were using a filled polyester resin for casting the parts. For the most part, the resin worked fine, but we did find it to be more brittle than urethane resin. Because we did experience some kits being damaged in shipping, we decided to cast with a urethane resin and have had few reports of damage since.

It sounds like what Larry is describing is one of the old polyester kits and that it was broken during shipping. Damaged kits should be reported to the shipping company as well as the shipper. We generally use UPS who automatically insure all packages for \$100 with additional coverage available for a nominal fee.

3. When we first came out with the kit, we included a sheet of styrene to cut the teeth from. We included an illustration and basic instructions on how to make the teeth, but as Larry states in his letter, he bought the kit to assemble and paint, not to fabricate. We now include cast teeth in the kit and have for the past year and a half.

We have sold quite a few "Bruce" kits over the past few years and we have received a small number of calls concerning shipping damage, missing parts, etc. We at MPB try to deal with these problems as quickly as possible. MPB is primarily a special make-up effects company and admittedly, we have not devoted enough attention to taking care of our retail customer's needs. In order to correct this problem, effective immediately, Lisa DeHaven will be handling all retail customer service concerns at MPB. She will return e-mail, phone calls and faxes by the next business day and respond to written requests within two business days. Lisa can be reached by phone at 818.768.6103, fax at 818.768.6136, e-mail at MPBAdmin@aol.com or by mail at PO Box 16627, North Hollywood, CA 91605.

It is my hope by taking steps to improve customer service, continue to design and produce new kits and improve manufacturing techniques, every model builder's experience with MBP will be an enjoyable one. Thank you for the opportunity to respond to your reader's concerns.

Best Regards, Michael Burnett

Clay-Magery

with Joe Laudati



Ask Darwin. The key to survival is adaptation. A professional artist learns to adapt techniques that allow him to ease his workload, improve his craft, and meet his deadline. As a sculptor, I've produced close to one hundred figure and 'garage' kits. With a background that includes stop-motion animation, make-up, and special effects, I learned to work at the breakneck pace required of a studio artist. I didn't have months to produce a sculpture. I had days and hours, so I invented methods that are fast, efficient and produce results! Some of them may fly in the face of conventional wisdom, but there are no right or wrong methods in this field. Only methods that work.

I'm going to pass on to you some of my secrets. We will begin with armatures, appropriately so, since every good sculpture starts with one. I get more questions regarding armatures than anything else, so here are some of my labor-tested shortcuts.

Two things are required of a sculpting armature. First, it must be a sturdy support for the clay. Secondly, it establishes size, position and proportion. Generally, the pose is worked out beforehand through a sketch or photo, but you will find that this is at best a 'guideline'. A figure can often take on a life of its own. It's for this reason that I strive for ample flexibility. To begin with: Use aluminum armature wire. Others suggest steel wire, or even clothes hangers for an armature.

I use only artist's grade aluminum wire, which can be purchased at any art store. It comes in a variety of sizes, but the ones you will work with are 1/16", and 1/8", ideal for 1/6 scale figures, and for that very large figure, 1/4" and 1/2". Aluminum is preferable because it is sturdy, but easier to bend, and it can be shaped and crimped more effectively. It's also easier to saw through. Steel wire is very stiff, and has a flex that prevents last minute alterations to a pose. And it's a bitch to saw through!

You always start with a diagram to determine the size of the armature. If it's a human figure, you

may be able to photocopy a sketch from an anatomy or drawing textbook that displays a figure in a neutral standing position. Enlarge or reduce it to proper size and work from that. Very important are the placements of hip, feet, and the head and shoulder height.

Diagram 1 is of a basic human form. You will note the entire armature is deliberately simple, without extra definition of hips or rib cage. The first thing you have to learn is to stop thinking of an armature as a 'skeleton'. A skeleton defines a form. An armature simply supports it, and very often 'gets in the way,' so the less of it you have, the better. This is because once you put clay over the armature, it vanishes, and you hope never to see it again. When it's concealed, an armature has a tendency to travel through the form, due to the carving and replacing of lumps of clay. Often, you'll discover that the spine has wandered from the center, to a point way off to one side of the body, or the leg joint is protruding through the knee. Usually, this isn't a serious problem, but sometimes it requires 'surgery', which brings me to the next point: Do not cover your armature with epoxy or prebake it with a sculpy layer.

Why do people tell you to do this? I was a stop-motion animator. I like to pose things. I always tweak the position of a model well after I've sculpted the basic form. Sometimes, the slightest repositioning of the figure, a twist of the head, a turn of the torso will bring a character to dynamic life. This is especially true of female figures. That subtle raise of the shoulder, that tilt of the head, and gracefully arching back adds a coquettish charm to your dream girl. Like the song goes, it's 'witchcraft.' I like to experiment with the pose, finding exactly what can make a boring babe into a sultry siren. Now, how can you predict this when all you're looking at is a twisted piece of wire? And how can you change it, later, if it's all caked up with epoxy?

Also, a grim fact: you're only human. Often you'll miscalculate the length of limb, or misapply the clay so that you discover- GASP! The thigh or torso is too long! This happens quite frequently, and the solution can be as simple as going into the shape with a pair of needle-nose pliers, finding the 'bone', and giving it a half-twist. You can reduce the length by as much as a quarter inch, and then simply smooth and carve away the extra clay. But if you've covered the armature with epoxy....well, can't help you there.

For an average 1/6 scale figure, I bend a length of 1/8 inch wire into one big loop for the legs, bending over a few extra inches at the bottom for feet. A short section is wrapped around the hip area, crimped with a pliers, and epoxied with a small amount of *Pro-Poxy* or similar epoxy putty.

Detachable head:

The next step is to create a head section (**Diagram 2**) that can be separated from the body for easy detail sculpting. I find this preferable to sculpting the head first, then attaching it to a wire body. I need to see the proportions of everything together.

The detachable head is simply a couple of small shafts of square brass tubing, which can be found in the model-building sections of an art store. They are hollow, and can be fitted together like sections of a telescope. Avoid round shafts unless you want the head to swivel while you're sculpting it - you don't. Find two appropriate sizes that fit snugly into one another. A 1/8 rod fits perfectly

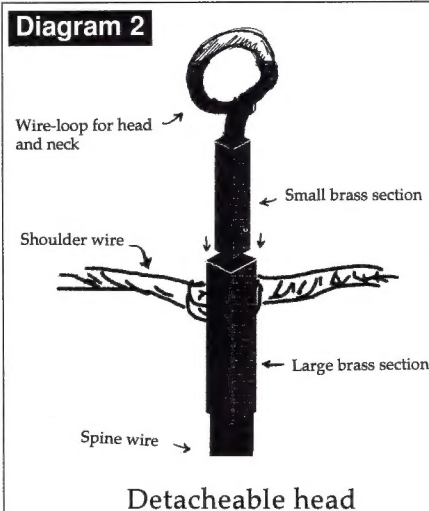
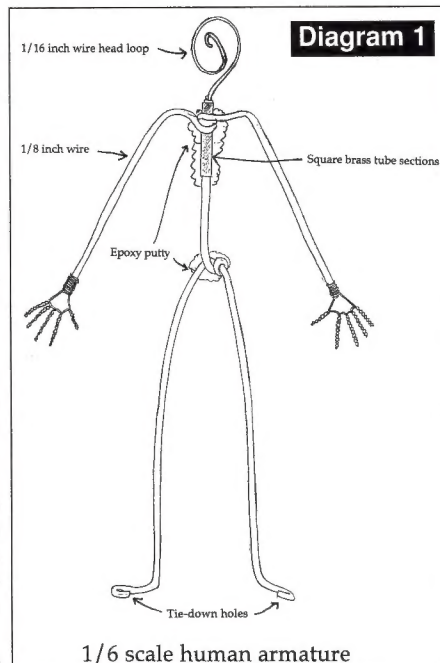
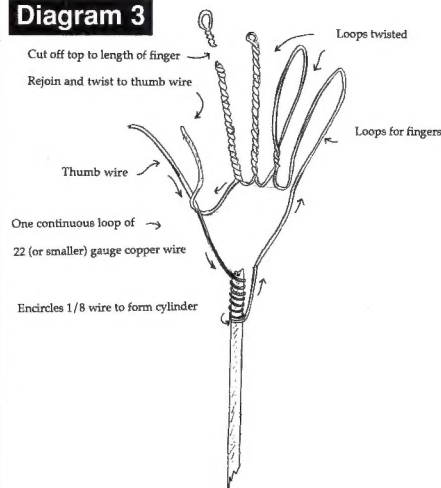
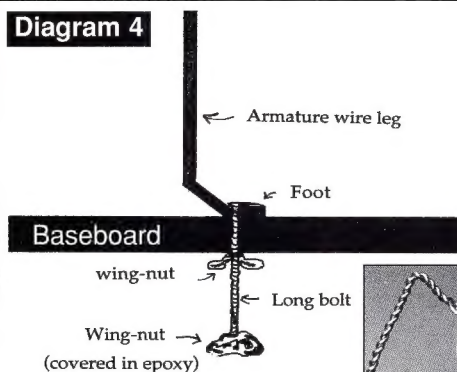
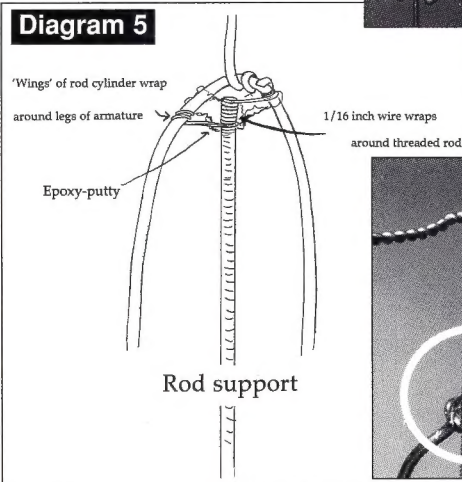


Diagram 3**Detachable hand****Diagram 4****Tie-downs**

over your 1/8 wire, and the next size down serves as the head stump. Carefully saw a one inch section of the 1/8 rod, and a half-inch section of the smaller shaft (sizes approximate.) Be sure not to smash or distort the squareness when you do the cutting. Attach the larger rod onto the spine wire for a test. When you've determined the proper spine length (use your sketch as a diagram), cut off enough of the wire to allow insertion into the brass section, with about half an inch of brass hole to spare. The half inch cut of your smaller brass section should now be able to fit into the larger securely, with-

Diagram 5**Rod support**

out stumping up against the spine wire. Remove it, and epoxy the spine to the large brass. The entire spine length should consist of the wire and the brass section, up to the shoulder and collarbone. Now, insert a section of 1/6 inch wire into the smaller brass shaft and create a neck with a loop. The head should never be more than a loop of wire. A fancy epoxy skull may very well protrude from some inconvenient point on the face, and create problems. Keep it simple!

Epoxy or super-glue the wire into the shaft. Insert it back into the spine hole, but do not glue it. You've now created a detachable armature section. As you sculpt, you can pop it off for easy inspection, and careful detailing. You can fix the nose, sitting on your couch watching T.V., or while sipping a nice cafe mocha at STARBUCKS! (Great way to meet chicks!)

This technique works well for other body sections, tails, arms, wings, even a torso if you need it bisected at the waist. When I built my giant 18" Kong and Cyclops, I had the dilemma of them not fitting into my oven. I built the armatures with both the heads and arms detachable, so that I could bake them separately. I was then able to reattach them for display in the Chiller Model contest. Cyclops won a prize!

Arms:

For this, all you need are two long strands of 1/16" wire. The first wraps midway around the spine section. The second is twisted tightly in a braid around the first, leaving ample on both sides of the body for arm length. Epoxy the join. I don't cut the length of my arm wires until well after the basic figure is fleshed out. Only then can I be sure where the elbow and wrist should fall. Arm length is critical and very often misdetermined.

Detachable hands:

I create detachable hands by (Diagram 3) wrapping a single length of thin 22 gauge copper wire on a separate shaft of 1/16 armature wire. Start with the thumb, tightly encircle the 1/16 shaft several times, and then up four times, creating twisted loops for fingers. The tail end rejoins and twists to the thumb wire. Hands, like heads, are best sculpted separately and attached later. It'll prevent you from having to do those weird yoga-positions, as you try to detail the underside of the palm and fingers. I wait until most of the figure is completed so that I can properly determine size. After the hands are finished and pre-baked, I attach them each to a single strand of the figure's wrist wire and super-glue it secure. Then I sculpt the rest of the forearm and wrist, joining the hand.

Some people wrap all the limbs with a thin gauge wire to assist adherence of the clay to the armature, and prevent swiveling. It's a good idea, although I seldom do it

except when the limbs are exceptionally thin (22 gauge (or smaller) copper or brass wire is ideal for this). For very thick body sections, it's also ideal to tightly wrap aluminum foil around the trunk to take up that excess bulk.

Keeping it down:

The final step in creating the armature is determining how to secure it to a sculpting platform. The platform itself is just a predrilled section of wood board, elevated on two supports that allow access below. Most people pass an excess of toe wire through a hole in the base, and secure it to the underside of the board with staples. It works, but it isn't very practical if you need to remove the figure for fine detailing, or for baking. I once again turn to my stop-motion experience and create tie-downs (Diagram 4).

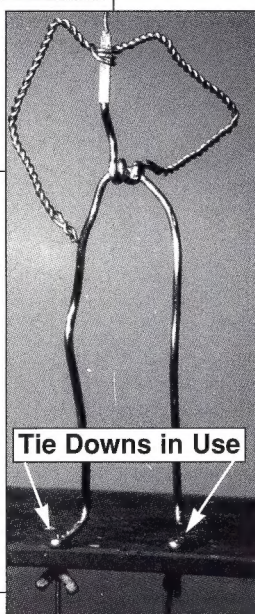
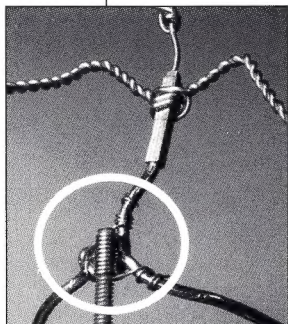
Tie downs are what's kept every stop-motion creature since King Kong secure on its set, without toppling. The simplest form of tie-down is a long screw, epoxied or welded to a wingnut at the head, and another wingnut free floating above it. The screw passes through the baseboard from below, is bolted through a threaded hole on the figure's foot and then secured tightly with the wingnut (Diagram 4). Creating a tie-down is easy. Find a couple of long, preferably very thin bolts about three inches in length. Screw a matching sized wingnut down to its head, and epoxy (or solder) it secure.

Once you've made the tie-downs, simply bend the excess toe wire flat around the shaft of screw, (like wrapping your finger around a pencil) crimp it very tightly with a pliers, until the steel of the screw bites into the aluminum, and unscrew it, creating threads in the wire. That's all it takes. You can now stand your figure with feet aligned over predrilled holes in the board, pass the tie-down through from below and screw into feet holes. Then tighten it secure with your wingnut. So long as you don't over tighten and strip your threads, it will hold secure, and allow you to detach and reattach the figure as you like.

Rod support:

Sometimes a figure is sitting, or running, or flying, and you can't use the feet to secure it. For this you need to make a rod support, (Diagram 5). Take a foot long section of thin threaded rod, with the appropriate bolts and wingnut sizes. Take some 1/16" aluminum wire and wrap it tightly around the rod until you have about a half inch cylinder. Leave several inches of wire wing off each end. If you followed my diagram of the armature correctly, there should be about a half inch of space where the crotch should be. Place the wire cylinder around the pelvis region, and wrap the wire wings around each leg. Determine the figure's position, and twist the apparatus so that it is vertical from the base. Apply epoxy putty to the entire cylinder, in a thin, smooth layer, and secure the wing wires to the legs. Before the epoxy dries, unscrew and remove the rod. When the epoxy has fully hardened, reinsert the rod. Secure the rod to the base, using the bolt above, and wingnut below. You can detach the rod from the figure by simply unscrewing it. Eventually, the access hole in the crotch can be filled after the initial baking.

If you've followed these simple techniques, you now have an armature that provides both strength and flexibility. Now, get some clay on that sucker and make me proud!

**Tie Downs in Use**

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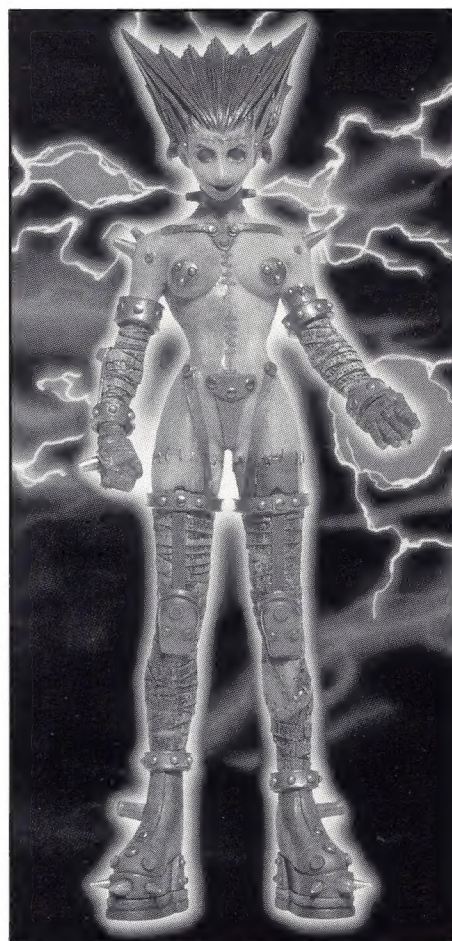


WINGED DEVILMAN

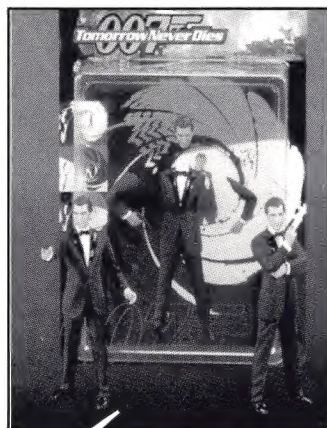


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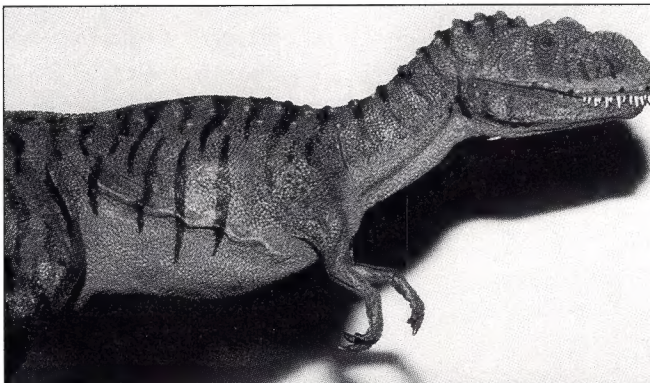
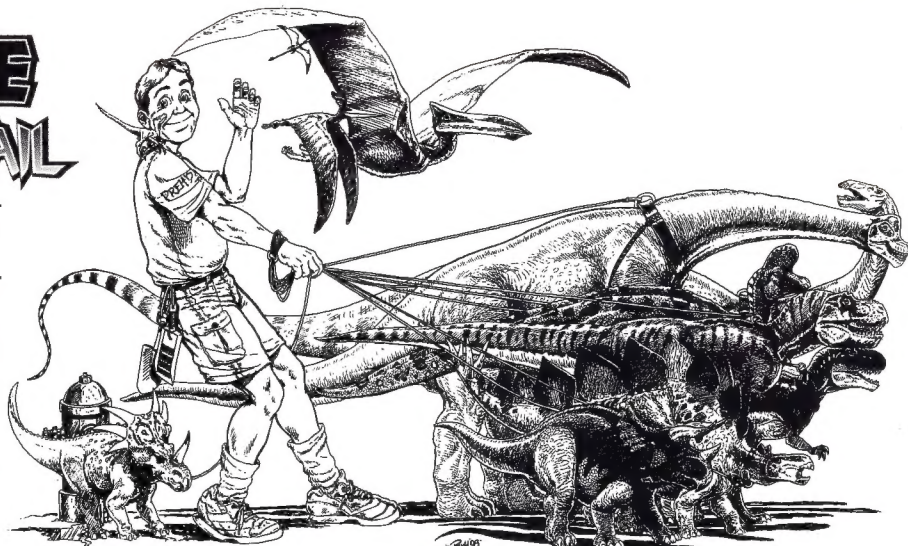
the latest dino-related models, reviews and news
with Mike Fredericks of *The Prehistoric Times*

Meat eating dinosaurs are properly called Theropods and I've got nothing but that for my first installment of my new 'retooled' column here in *Modeler's Resource*.

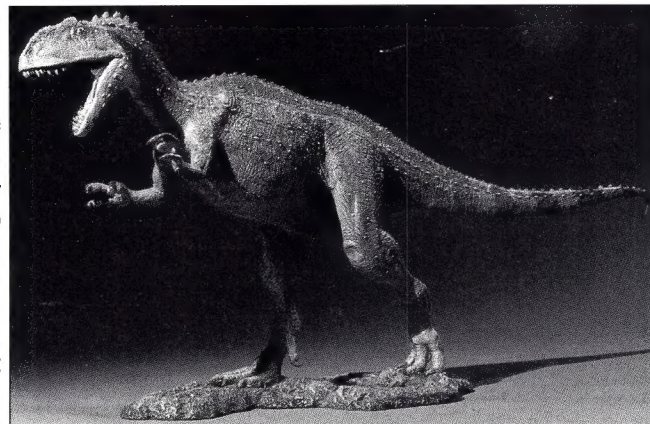
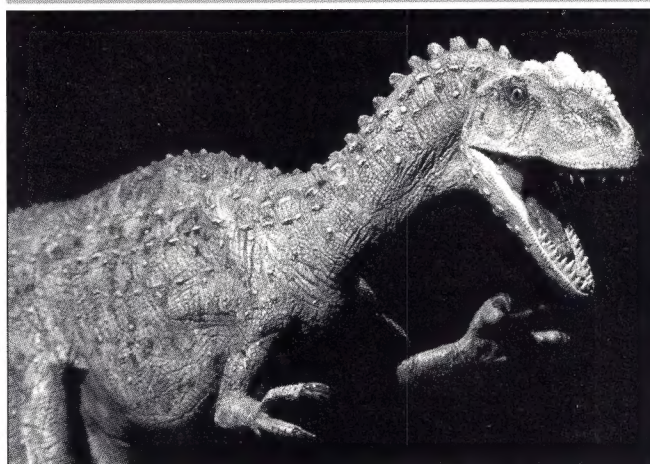
Metriacanthosaurus vs Metriacanthosaurus is what you have when two talented dinosaur sculptors come up with the same idea and produce their versions of the same dinosaur. Metriacanthosaurus was a Jurassic dinosaur much like the famous Allosaurus but with a high line of spines running down its back. Both Bob Morales, who did the lion's share of dinosaur kits for the old Lunar Models Company and Tom Dickens, a long time dinosaur sculptor who created the dinosaurs for the film, "Dinosaur Valley Girls" have each created their own versions of this awesome predator.

Bob's new Metriacanthosaurus is based upon the art of Gregory Paul in his book, "Predatory Dinosaurs of the World". Bob really captured the look of this dinosaur according to Paul. The many horny scutes and pebbly skin look great and are very detailed. Bob has developed an unmistakable and ever popular style that I have come to recognize over the years. One foot of the dinosaur touches the ground of the provided base as the dinosaur chases its prey at a fast clip. The entire dinosaur body was amazingly cast in one piece of white resin by Mike Evan's Alchemy Works in Texas. The lower jaw is separate because Bob provides two. One allows Metriacanthosaurus to have a closed mouth and the other allows it to be open. You get to decide which. The dinosaur is about 18 inches long (1:20 scale) and the base is separate. A stegosaur skull litters the ground of the detailed base. Price is \$140 plus \$10 S&H as an unbuilt kitor \$275 + \$15 if you would like for Bob Morales to professionally build and paint the kit for you. For Visa and M/C orders call (909) 794-0341. Or checkor M/O to: **Bob Morales, Dragon Attack! 1220 Amethyst St. Mentone, CA 92359.**

Thomas Dickens' first sculp-



**Above: Bob Morales' new Metriacanthosaurus;
Below: Tom Dickens' version of the same dino.**



ture in a couple of years also portrays the awesome Metriacanthosaurus. Sculpted in 1/12 scale, this beauty measures about 25" in length. The sculpture is also being finely cast by Mike Evans at Alchemy Works and is pretty much free of air bubbles. The kit comes in six parts. A detailed base is included that already has both feet as a part of it. The head, main body, tail and two arms make up the other five white resin parts. As well as a kit, the sculpture can be purchased from Tom fully built and painted in a variety of schemes. Each will include a numbered certificate, signed by the artist.

Tom's dinosaur kit is posed in a slow walk with mouth open and hands reaching forward. Hopefully you can see the incredible skin detail in the photo.

Tom is a very talented artist that is currently working at Sony Imageworks as a computer modeler, animator and conceptual designer. He told me that he was fortunate to meet beloved special effects wizard Ray Harryhausen recently. Ray was very impressed with Tom's new kit saying he "liked the textures". For more information on Thomas Dickens' dinosaur, contact him at **Integrity Productions, 7320 Hawthorn Ave. Ste. 301, Los Angeles, CA 90046 (213) 876-5979.**

David Krentz is a fine artist who just finished several years work at Disney studios on their much anticipated dinosaur film coming out in a year or two. Dave has recently completed his first dinosaur kit and it is a stunner. Gorgosaurus is a newly described albertosaurus (a smaller version of



David Krentz' Gorgosaurus



Tyrannosaurus rex). David's is 1/8 scale, cast in seven solid resin (again by Alchemy Works) pieces including base. It is about 20" inches long when complete. The title of the kit is "Judith" because of the Judith River area in which the fossils of this dino were discovered. David has really impressed a number of people including myself with this, his first attempt.

At the Mad Monster Party in Pasadena, CA, last May, I told Dave he was welcome to sell copies of his model at my Prehistoric Times magazine table. He could barely set his built-up on the table when he had his first sale and then sold the other two copies he brought within 15 minutes. So, yes, this a beautiful kit.

The skin wrinkles and details are extremely life-like and the pose is very original. The Gorgosaurus appears to me to be making a quick turn in fast pursuit of its prey. Price is \$120 + \$5 shipping to **David Krentz 25853 Anzio Way, Valencia, CA 91355 (818) 526-3792.**

Speaking of The Mad Monster Party, my next two review kits came to me as a direct result of being at this great show. Terry Fitton's Monsters in Motion table was right next to mine. Among the many fantastic monster and science fiction kits he had on display was a brand new kit of Gwangi, Ray Harryhausen's Allosaurus from the film, Valley of the Gwangi. This is a beautiful representation of this stop-motion animated dinosaur of the 60s.

Well known garage kit workhorse, Joe Laudati has really captured the look of Harryhausen's star dinosaur in his new sculpture. Gwangi is posed roaring with a mouth full of sharp teeth. The fully built resin model in 1/20 scale is about 11" tall and stretches to about 16 inches in length.



MIM's new Gwangi



Flying Gung Bros' D'Raptor

It comes in 8 pressure cast parts plus a detailed base that I didn't receive with my early review version. Skin detail was produced using somewhat simplified methods that I wouldn't applaud for a realistic dinosaur (pushing a hollow tube into the Super Sculpey to form round "scales", etc.) But, since this kit is duplicating the appearance of Harryhausen's dinosaur, the detail is right on. I think the overall look is truly Gwangi. Price is \$80.00 + postage and handling.

Monsters in Motion has a large inventory of model kits based upon the creations of Ray Harryhausen. For more information on this and other kits contact them at: **Monsters in Motion 330 East**

Orangethorpe Ave. Unit H, Placentia, California 92870 714-577-8863. Visit their new site at www.monstersinmotion.com.

Flying Gung Bros. is the company name of Mike Curry's model company. Mike is a sculptor and musician from southern California who's latest sculpture is a new solid resin model kit titled *D'Raptor*!

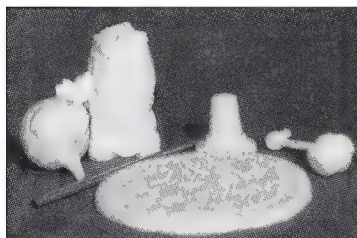
As Mike says, "D'Raptor asks the evolutionary question; what did dinosaurs, or zenosaurs look like 65 million years (650 million years?) ago on a distant alien planet? This sleek predator prowled its ancient bio-mechanical landscape, chewing flesh and bone, leaving little carrion or refuse for scavengers. A smaller, more tame version is now available in solid urethane resin."

Not only is this a beautifully done piece but also a pretty original idea. Remember in the third Alien movie, the aliens were not only taking over human bodies but also animals? Soon after, Kenner Toys released a large line of Alien action figures based on different animals, but they never made a dinosaur version of the Alien.

Can you think of a better dinosaur for the job than a raptor?

Mike's kit comes in 13 very large pieces. The kit is a huge at 25" long, 16" tall and weighs in at seven pounds. Detailing is extremely fine and casting is very good. You won't find much in the way of air bubbles. A fair amount of puttying will be necessary at all joints but you'll be happy with their fit. Price is \$140.00 including postage. Mike has also produced some other large "human" Alien kits for sale. Contact him at: **The Flying Gung Brothers P.O.Box 802602 Santa Clarita, Ca. 91380-2602 (805) 263-2001.**

Spotlighting: Windshear's XBI Agent!



Windshear has a winner in their XBI Agent model. With the resurgence of interest in Roswell and the continued popularity of the X-Files, this little guy is a great combination of the two. Oh year, his name is Vox Rylock and XBI stands for Extraterrestrial Bureau of Investigation. His female boss, Lt. Neaje Moon made her debut at this past WonderFest™.

This little alien comes with his own comic book, T-shirt, stonelike base and lamppost (A). The casting is quite clean with little clean-up of mold lines. There were several air bubbles but they were easily fixed.

Let's get started. Using the back side of the exacto knife, the mold seams were easily removed. The few air bubbles were filled with dots of Squadron Green putty. When the putty was dry and sanded smooth, I gave XBI a good bath with 409 cleaner and a vegetable scrub brush. All modelers have their own methods and supplies for cleaning. We have found that good old 409 cleans resin, vinyl and plastic very well. The vegetable scrub brush is soft enough not to scratch or inscribe the model yet it is stiff enough to remove the mold release. After a bath, I like to let the model "drip dry" over night. If you dry it with a towel or even a paper towel, you run the risk of adding lint which you may not see but will certainly show up when you prime the piece.

I primed XBI and the base a gray sandable automotive primer. Since I plan to airbrush his head, I won't attach it until after both the body and head are painted. To paint the trench coat, I used Americana's Khaki Tan. After the paint dried, I sprayed him with Testor's DullCote™. Next, a wash of raw umber with a couple drops of black worked well into the wrinkles really brings out the texture and detail of the coat. A dry Q-tip absorbs any puddles that form when applying a wash.

Once the wash was dry, next comes the dry-brushing to add highlights to the trenchcoat. I used the khaki tan with a little bit of antique white. For the elbows and the other areas where there is more wear, I added a little more antique white to the khaki and drybrushed those spots.

The buttons and badge were basecoated with raw sienna. After this dried, I covered them with Folk Art's Pure Gold Metallic Paint. You could paint the gold directly on the primer, but the basecoat gives a truer color. The shoes also got basecoated in raw sienna. After it dried I applied a wash of raw umber with a couple drops of black. When the wash dried, I sprayed it with a coat of Dull-Cote™. Next the toes and the heels were drybrushed lightly with antique white to make them look scuffed. XBI then got a complete coat of DullCote (B).

To airbrush his head, we applied a basecoat of Americana's Hauser Medium Green. Highlights were added using Ceramcoat's Leaf Green. A coat of Dull-Cote sealed it all. The eyes were painted white with red pupils and sealed with another coat of Dull-Cote. Next a coat of gloss sealer was brushed over the eyes to give them a realistic, moist look.

The only other flesh part showing is his right hand. I basecoated it with the Hauser medium green. When it was dry, I brushed on highlights using the leaf green. There is a portion of what looks to be a T-shirt showing through his trench coat. This I painted black but it could be any color. When all was dry, I sealed with a coat of DullCote.

XBI's head was attached to his body using a brass pin (or piece of a coat hanger, etc.) and super glue. The pin gives additional strength and support to the glue. This way he won't lose his head so easily. Now he's all finished. On to the base.

Since the base is stonelike, I used mudstone as the basecoat. When it dried, instead of sealing with DullCote, I immediately applied a wash of burnt umber with a couple drops of black. I didn't seal it because I wanted the wash to really seep into the paint and give the stones a dirty weathered look. After the wash dried came drybrushings of light gray, a little medium green for a moss look and even a little black. Once all this was dry, I sprayed a coat of DullCote to seal it.

The lamppost is an aluminum tube. This could be painted with gray then drybrushed with metallic silver, but I cheated and just left it as is. I did spray it with a matte sealer.

The lamppost base got a base coat of charcoal, as did the arm and top of the lamp globe. I mixed a little gray with the charcoal to lighten it and drybrushed this mixture over the charcoal. Next I drybrushed straight gray along the ridges and high spots where the light would reflect. Taking a little metallic silver I again highlighted the high spots giving it a slight metallic sheen. It was sealed with a matte spray.

To give the globe the look of light, I started out with a base coat of white. Folk Art makes a beautiful metallic pearl white. I used this as a drybrush, rather heavy on the globe to give a reflective quality. As a finishing reflection, I took Folk Art's metallic Inca gold and very lightly drybrushed in selective spots to give the idea of shining light. After the lamppost dried I sealed it with a matte finish.

The last step of XBI was to pin and glue him and the lamppost to the base. Both need to be pinned to give added support because they tend to be top heavy. You're finished except for a base.

The base I used for XBI may seem a bit strange and even weird. Why not make a model a useful part of your home decoration? OK, so maybe I've been watching too many decorating shows but hear me out. We found a neat lamp base and kit that would work great

Tales from the Glue Queen



With Cindy Morgan

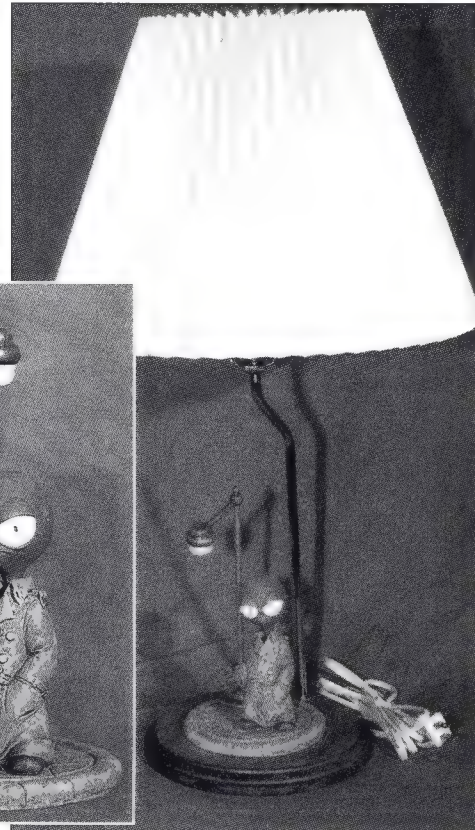
Photos by Mike Morgan

as a model base. You can find these kits in home improvement stores, some craft stores and ceramic supply stores. I ordered this one from Lou Davis Wholesale (1-800-748-7991).

Seal and stain or paint the wooden base. Next attach the threaded rod to the base and run the electrical cord up through the rod. Hook up the socket to the cord and attach the harp to the socket. Next I attached XBI and his base to the base of the lamp by pinning and gluing. Put in a light bulb, add a shade and plug it in. Not bad huh? Think of the possibilities! A dinosaur in a boy's bedroom. Catwoman in a girl's bedroom. Vampirella or Conan in your bedroom.

I hope you don't think this is some sort of sacrilege. With most of us having our built-ups sitting on shelf upon shelf, why not try a different display technique and bring it out into the open?

You can contact the folks who produce and sell this kit at: **Windshear, 3598 Roselawn Dr, Beavercreek, OH 45430 Tel: 937.427.9329.** Keep the creative juices flowing. Happy Modeling!



Revell-Monogram's 20,000 Leagues Under the Sea NAUTILUS SUBMARINE



The *Nautilus Submarine*. The submarine that boggled the minds of sailors. The ship that wreaked havoc across the seas. Now, you can engross yourself in this mysterious time and display the legendary U-boat on your own shelf.

Fashioned by **Revell-Monogram**, the *Nautilus* is a SnapTite™ Skill Level One model that requires no gluing, just some patience. It comes complete with one paint brush, three really cool paints and Peel 'N Stick decals.

This model was not my first attempt and I quickly got everything ready. There are approximately 24 plastic pieces in this whole model, not including stickers. The model is relatively easy and only took me about 45

Revell-Monogram KIT 1178 SnapTite 20,000 Leagues Under the Sea NAUTILUS SUBMARINE



Jules Verne and His Times

To really understand why your *Nautilus* is so cool, go back in time about 130 years to the 1880s. That's when Jules Verne wrote *20,000 Leagues Under the Sea*. The book was a lot different back then. People rode horses instead of driving cars. Street lighting didn't have electric lights. And long hair and mustaches were common. "Sci" stories were in science and adventure magazines. People had just begun imagining how machines would shape the future.

During this time, French writer Jules Verne had an idea: weave scientific information into adventure stories. Because he was the first writer to combine science with fiction, many people call Jules Verne "The Father of Science Fiction."

Many of the famous adventures Jules Verne wrote about are around us every day in his stories. Jules Verne predicted space travel, helicopter, modern airplanes, air conditioning and more.

Jules Verne might say, "I told you so!" If that were true, you'd see him in an air conditioned room watching the *Crayola Kids Adventures* home video of *20,000 Leagues Under the Sea*!

The Voyage

The exciting *Crayola Kids Adventures* adaptation of Jules Verne's *20,000 Leagues Under the Sea* follows Professor Arcturion and his robot Bell to the ocean's depths.

The *Nautilus* is a submarine that can travel underwater. It has a lot of cool features that make it a great model to build.

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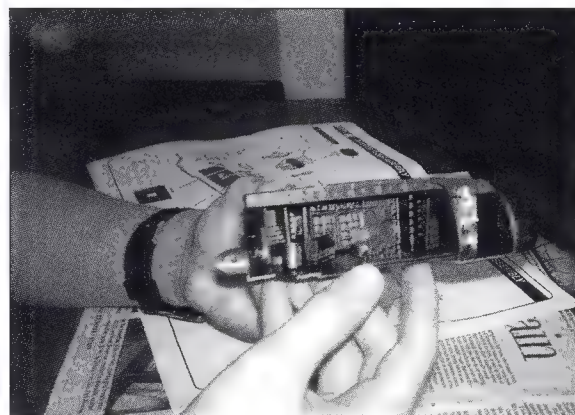


minutes to assemble. Painting the base takes another 20 minutes if done well, with one coat of paint. I went over it three separate times to add different shades to make it look more realistic.

The instruction booklet includes nine very well illustrated steps outlining what you are suppose to do very accurately. I chose not to use the stickers that were provided for the base. To me, it made it more difficult to match the colors of the paints and the stickers get in the way of painting the base the way I wanted to. Along the same line, be very careful when placing the stickers in the study. Some of the places where they go are very small and hard to hit accurately

with your fingers. I suggest using tweezers to place the stickers in the appropriate spots. Also, remember to remove **all** flash from the model parts. The result makes the finished model look a thousand times better and the pieces fit together better.

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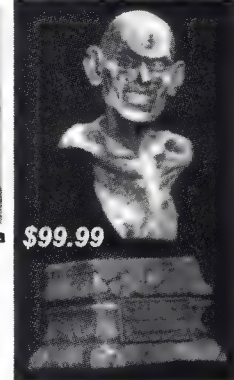
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ACROSS the POND

with Andrew "Mad Dog" Hall



Star Wars Emporium's "Paul"



Star Wars Emporium's
"Adventuress"
& Telly Tubby



Once again, welcome to the slice of pie which is the Euro-Modelling Spotted Dick of desserts. This humble article follows on from one of the FTVMC's 'day outs' and this time we went to London on a mad spending spree, nay, orgy of buying. Only this time it was different. People were not parting with their hard-earned cash unlike a couple of years ago when some of us required the use of small, homeless urchins to aid with the vast quantity of boxes. Whenever over thirty modellers are together, you do tend to pick-up on trends and feelings, which is good as an editor and model builder (well, when I get the chance). Why are folk not buying? Easy...prices.

If producers wish us to pay their (yes, they have to get their dosh back) prices, then the kits MUST be of a high quality. Also, dealers/producers must remember that there is a load of good stuff out there and thanks to these quality castings, we will never accept...rubbish.

For years now, I have been trying to get producers, those who will listen, to try and keep the prices down and folks will buy more...even accept quality that is not the 100% which should be the norm. A builder will buy two kits at £55.00 to keep the kit market open then we are all 'up the creek' without a paddle. Kits should be made not left wrapped in plastic and never looked at again. Should producers wish to cater for collectors then gring out TWO versions of a kit, one with a fancy distruction book, signed certificates, fluid sample from the sculptor then another more affordable version with a couple of colour photos and b & w distructions. You'll sell more and from a PR standpoint, this must make sense. Bet I get loads of review kits now...Not! No change there then.

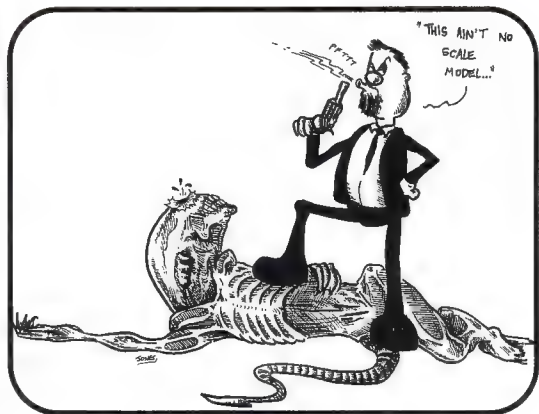
Oh come on, it's great to have a rant every now and then. I feel like a rabid Bulldog in a sheep pen. OK, let's talk affordable and now that the Tellytubby's are taking over the world, we have "Telly Tubby Bye-Bye." I've no idea who has cast/sculpted this little critter but it is the small red Tubby doing an impression of "Spring"...that's right, he's bursting out all over. About £12.00, resin with only PO and the chest-burster in the way of parts. This kit was built, painted by Rupert Ramone (Goth) who says it's the ideal item to show to young children...nice.

The Star Wars Emporium have had little people working overtime of late. Not only is the heavy "It" clown available which does capture the feel of Tim Curry's performance, but they have a rather good-looking 1:6 scale figure from *Dune* simply called, "Paul." AS there are not many *Dune* kits available, I am sure this will brighten many a fans' day at about £55.00.

Female figures are in demand. You can tell because they turn up all over the shop and SWE have three to get the blood flowing into all this important places. The first (and about time too) is a 1:6 Ripley from *Alien*. Sculpted by the talented Mark Towler, this has Rip as she saves the cast then does a bunk. I like this lots and at £55.00 it will not break the bank. Hope to review this figure soon.

A 1:6 female Adventuress is also now available. This shotgun babe will please many of you I can tell and is the third Lara based figure to appear within months.

Roy Summers is the name to mark for the future. His Warrior Princess figure is again 1:6 scale and will



set

you back about £70.00. The detail is fantastic and I am sure Roy will go far in this hobby. His Betty Page figure's design is a stunner so should you be reading this Roy, do drop me a line. All of the above (bar the Betty Page) are available from: **The Star Wars Emporium, 13 Lower Goat Lane, Norwich, Norfolk, NR2 1EL England.**

Imar Models have just added a two-figure kit/diorama to their growing catalogue. Another 1:32 scale kit this features our two FBI Agents looking at something "out of this world." Priced at an affordable £12.00, this will not eat up shelf space. Contact: **Imar Models, 2 Marylands Green, Chislehampton, Oxford, OX44 7XD.**

I had the pleasure of meeting Ian a few weeks ago and for the record, I'll say he's a really decent bloke who won't rip you off. From "The Good, the Bad and the Ugly," we have Clint and a 54mm diorama. This is about £15.00 and is white metal so regular readers may guess that this kit is built, painted by Ian Merchant, but this is not one of his own Imar Models. Rather, this is from Spain, produced by Andreas Miniatures at: **Andreas Miniatures, Maestro Zudaire, S/N 28409 Villalba, Madrid, Spain.**

UK garage kit 'old boy' Vic Door has recently added this Metaluna Mutant to his kit line, that's Niser to you. It stands eleven inches tall in resin. The base has two parts while the figure has four plus the eyes and two octagonal plastic gem stones. Costing about £60.00, this example was put together by Jason Andrews. Oh yeah, word is that Niser kits are rare...crapola dudes. All of the Niser range are available and production has never stopped on any of them. Should anyone tell you different, then spit in their eye because they are telling big porkie pies...lies.

All I'm going to say now (all I am allowed to say) is **Denizen**...watch this space.

While in the Capitol, I bought the worst UK produced kit that I have clapped my eyes on. The casting is just dire. At this time, I will not comment on the condition because I am awaiting word back from the producer. I'll report back in due course.

Also got a WARP Bug A, a mini-Starship Trooper diorama for £25.00. What a joy and value for money too. Expect more news soon.

Before I don my white disco suit - knew it would come back in fashion - a couple of thoughts. Should model mags have a section called, "The Garage Kit That Got Away" in which we review those models that just end up on shop shelves without ever being allowed to be reviewed? I am sure this is an oversight by producers, but ...who can say and why don't they let model mags see them?

And...I can only report upon kits which produc-



Clockwise from Top: Star Wars Emporium's new *Ripley*; Imar's *Clint* from two sides; SW's *Lara* kit as seen from three views; Imar's FBI Agents and Vic Door's new *Mutant*.

ers inform me of. If you are a Euro-producer, then do get in touch with me because the more people who know about your product, the better, unless you'd rather, we didn't know?

Yes, I do know all of the prices mentioned are in Pounds and no, postage is not included, OK? These are a guide so that you know that you are not being ripped off.

Until next time, may your glue tube never harden.

Best Wishes, Andrew "Mad Dog" Hall

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Please note: the author of this article is a Capricorn and unsolicited kits are always welcome. He likes chocolate in vast quantities, but manages to hold down his weight by chain smoking and drinking far too much coffee. He would like to be stuck in a lift with Tracy Scoggins or Siggie Weaver. He has an over-active imagination and does not get out much.



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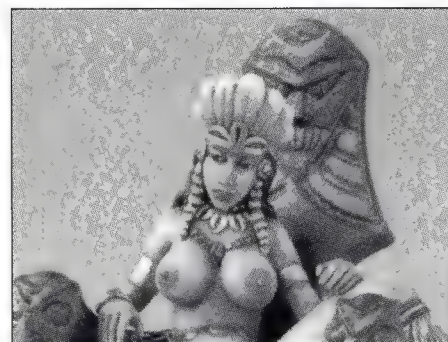
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Busty Babette

Above Right:
Jezebel

Right:
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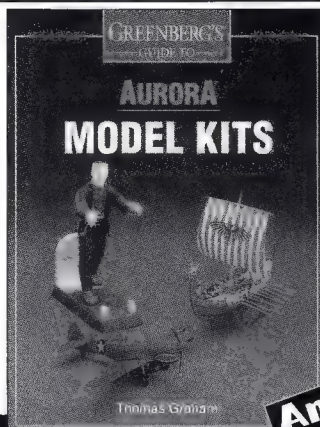
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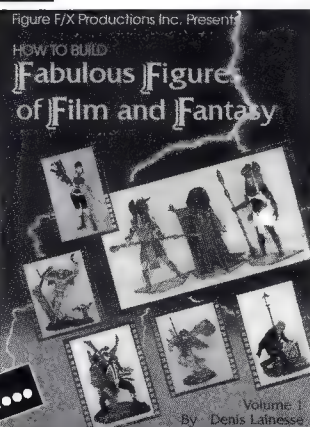
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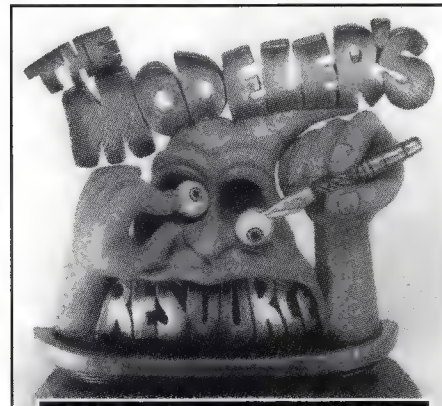
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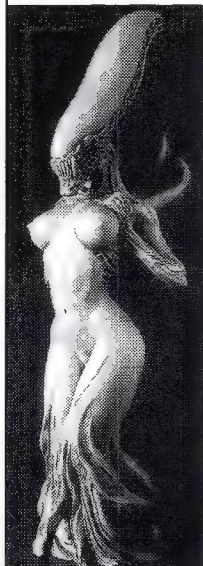
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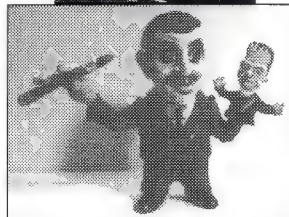
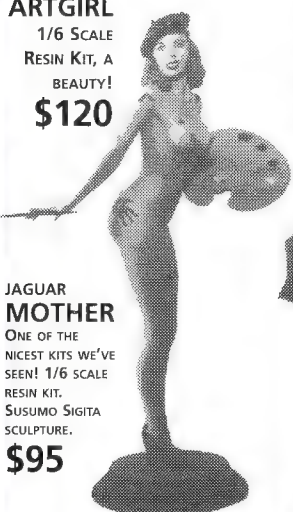
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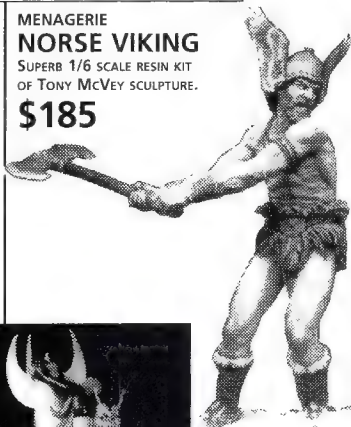
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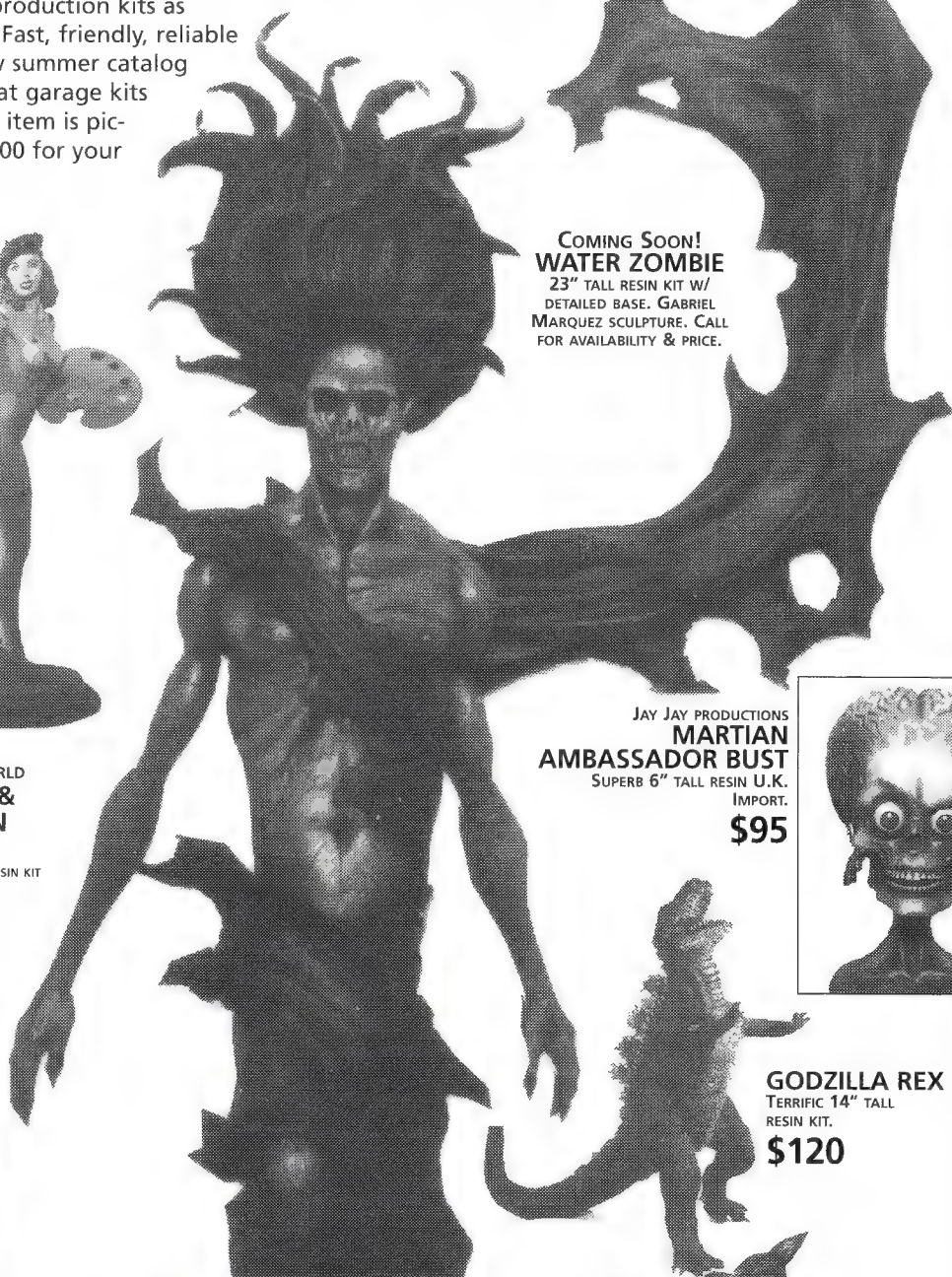


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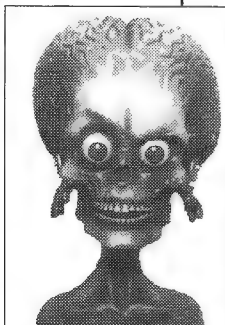


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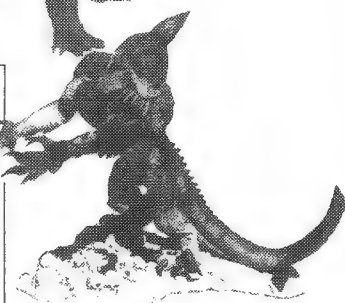
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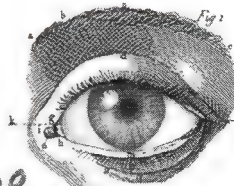
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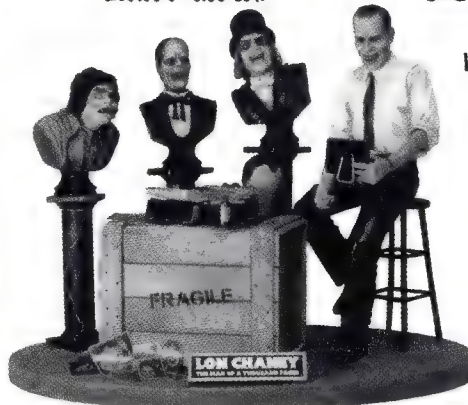


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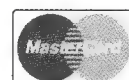


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Thunderbirds Live Again!

with Martin J. Bower

Like many people who are long time fans of the TV show, *Thunderbirds*, I was too young to have worked on it. Unlike many people, I *did* get to work on subsequent Gerry Anderson shows. But they never had the appeal of *Thunderbirds* or previous productions, probably for the very same reason that I didn't work on them. Curiously, when you work on things for TV, etc., they never seem to have the appeal of shows you have nothing to do with. So, the chance to work on a "version" of *Thunderbirds* was an opportunity not to be missed and this chance came up in October of '91 with the advent of the *Thunderbirds* comic.

The Meeting:

It started with conversations and a meeting with Alan Fennell, one-time editor of the much loved TV21 and now fulfilling the same role on *Thunderbirds: The Comic*. I expressed a desire to see plenty of photos of *Thunderbirds* in the new magazine and Alan wanted just that. Unfortunately, there seemed, for various reasons, to be very few photographs now available from the show with the result that I got the job (labour of love) of making several *Thunderbird* models, especially for photographing for



Getting Set! Above Left: Jan Bower making paper palm trees! Above Right: Martin painting the background for use in various interior done shots; *Thunderbirds* and *Stingray*

the comic. This also involved the making of landscapes and settings for the craft to operate in as all the shots needed to be of the craft "in action." In some respects, I was at a slight advantage as I had already got some of the models but in other respects I was not so lucky. I had once had a large 3 foot long model of *Thunderbird 2* hanging around for several years and as luck would have it, had just sold it to a collector. Now, I needed one for the comic photos so I had to make another. This is no mean job, as TB2 is by far, the most complicated and time consuming of all the *Thunderbirds* to make, mainly because of the pod dropping out (anyone who has ever made a *Thunderbird 2* from scratch will know how hard it is to get the pod to fit properly).

Building the Thunderbirds:

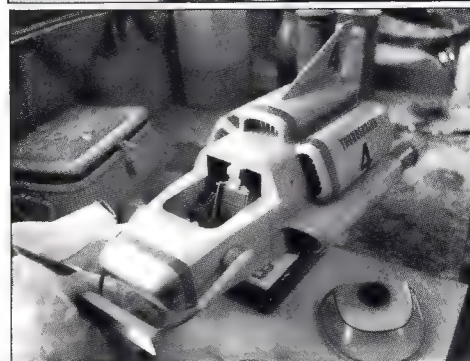
Construction of this model started out with the pod. As the rest of TB2 has to fit around this, I found it best to make a completed pod first and then build the rest of the model to fit it. I was fortunate in having sets of profile shots of all the original models from my old friend, Alan Vince. They had been used originally by toy companies for reference for their toys and now I used them to create my models. I was able, in the case of TB2, to get the model exactly the

same size as one of the original models by identifying the four Airfix Girder Bridge supports that are stuck on the front of the pod. I shone a slide of the profiles onto a sheet of paper until this kit part appeared the correct size then traced off the front elevation. I then did the same for each subsequent plan and elevation until I had a complete set of plans of TB2, the correct size of the original. Indeed, it is possible to do this with several *Thunderbird* craft since very easily recognisable kit parts appear on many of the models. The classic one for this is the *Mole* which employs an almost complete girder bridge (inverted) for the top of the tractor the *Mole* sits on.

Once I had the plans, construction went ahead in wood, glass fibre and plastic with some grills made from perforated zinc. The model was finished off in cellulose paint and then dirtied down or weathered with oil paint airbrushed on and rubbed into the panel lines which were cut in with a scalpel. Letraset lettering was used for the main word "Thunderbird" and for the number "2," and some tiny transfers from assorted aircraft kits added for the numerous little details and patches that adorn all *Thunderbird* craft. In the original show, the interior of the pod was a separate large scale mock-up with an open cutaway side to allow the film camera to see inside. However, I built a full interior into my model as I wanted to be able to see right inside the pod and be able to see the whole of *Thunderbird 2* as well, something that never happened in the show.

Construction where necessary of the other *Thunderbirds* was entirely in wood, once again finished off with cellulose paint and then weathered, with Letraset numbers added last. But for the afore mentioned *Mole* it was possible to use many existing kit parts from kits available in the 1960s. The only problem was getting hold of these 26 years later. But since Dapol have re-released the Airfix trackside accessories, the job is easier than it might otherwise have been. Other kit parts on the *Mole* came from the Revell "Everything is go" Atlas rocket kit and the Hustler or Boomerang B58 Bomber kit. I believe also that the tractor wheels and tracks were from a toy or model available at the time but I have never been able to track (whoops, sorry no pun intended) down this company anywhere and so had to make them from scratch. If I ever have to make the *Firefly* or any of the other vehicles that utilise these tracks, I'll have to find that model or go out of my mind making and joining all those plates together to make the caterpillar track.

Fortunately, I already had models of *Thunderbirds 1 & 3* so I did not need to do them specially. But they were originally made in wood like the



Thunderbirds 4 begins life as some pieces of wood!





Thunderbird 4 pictured.

Apart from these craft so far, I have had to make *SunProbe* with its entire launch pad and gantry and a "Pit of Peril" Helijet, both utilising loads of kit parts. The helijet being made entirely from two Kaman Huskie helicopters back to back and wings and jets from, once again, the Boomerang B58 Bomber.

The *Sunprobe* rocket and gantry were also quite a challenge as once again it becomes necessary to track down many old kit parts from the sixties if one is to get the model looking anything like the original. That ever present Airfix Girder Bridge is much in evidence but there are also parts from the Foot Bridge, Travelling Crane, SRN 1 Hovercraft and Atlas Rocket (by Revell) used quite extensively. In the original episode *Sunprobe*, a truck, is seen driving off from in front of the gantry. This was a Matchbox™ toy truck and trailer and I would have liked to have incorporated this in my shot as I once had one. However, this toy went the way of many other young lads' playthings and was thrown away by my dad.

The rocket itself I made almost entirely from EMA plastic tubing with a few wooden turned parts and brass wire for the pipes that run down the sides. Again, on the original models, (there were at least two different sizes) chequered tape was used quite a bit, but this is also no longer available as far as I can tell, so I had to make mine up specially from little tiny yellow and red squares of insulating tape.

I found the *Sunprobe* difficult to get right mainly because my photographic reference was limited to rather vague frame blow-ups from Japanese magazines and telly-pics I took years ago. But I found shots of the support gantry for the Empire State Building from "Terror in NY City" and one of the support structures for Thunderbird 2 in its hangar after the crash in the same episode, rather useful, as this is the *Sunprobe* main gantry converted. I assume they shot the TB2 hangar sequence first then stuck additions to it for the Empire State sequence?

The landscapes were another problem entirely and has meant that part of our garden is a semi-permanent set. It was necessary to build a huge "table" or platform to lift the set to a reasonable height that let the camera get a low enough angle and this had to be pretty strong as one of the sets had real water on it and as everybody knows, water weights an awful lot.

But another aspect of this landscape construction also presented a problem: there are plenty of miniature trees and shrubs available to represent most kinds of full-size trees, but palm trees are another matter entirely. In the end, my wife and partner, Jan, built them out of paper. She is a natural history illustrator and soon worked out this ingenious way of creating tiny palm trees. After all, Tracy Island isn't Tracy Island without palm trees. I could also go on about the problems we had recreating the Lost Pyramid of Komandadees, but that's another story!

Stingray:

Stingray has, of course, followed Thunderbirds in its success on TV and now as I write this, the comic that was on hold when the first part of this article was written is now well truly underway.

Unfortunately, *Stingray* has one major drawback as far as producing many different shots is concerned. That is, of course, that unlike Thunderbirds, there is only really one craft, which rather limits the number of shots you can do. In order to get variety, therefore, it is down to imagining every scenario and predicament it is



TB 2 takes shape as Martin applies the Letraset transfers and above shows the completed model ready for filming!

possible for *Stingray* to be in. Of course, I've built terror fish and X20s craft and there are many more fishy fiends lurking in the murky depths, but really, almost every shot needs to have *Stingray* in it.

I had started to carve from scratch an X20 craft. Silly me! In the back of my mind, I knew it was a kit conversion originally, then quite by chance it hit me. I saw a photo of a Bell X5 experimental plane in a Revell History Makers catalogue and there it was, almost identical to that evil gill-faced creature's little craft. Just pull off the wings, replace them with part of the jets from the B58 Hustler kit (used for the WASP interceptor), use the ailerons from the wings to make the fins and you have it! Give the whole thing a very strange paint job and another foe gets to have a crack at *Stingray*!

But what *Stingray* perhaps lacks in variety it makes up for with its scope for imaginative colour and sets. My favourite to date is the cavern set, although it was really quite a difficult and very messy set to make. Like the arctic set I built for the Thunderbirds photo of the helijet, I had to build the whole thing upside down. I built a basic frame from wood and chicken wire through three 65lbs of plaster of paris up at it! What a mess! But I got some great stalactites! I also lined the bottom of the set with a plastic sheet and filled it with water. The end result, when lit with coloured lights, was unusual to say the least. I also built "Titan's Secret Base" in the same set just to get as much use out of the model as possible.

If I thought that was fun, it was as nothing to *Stingray* coming face-to-face with a giant lobster! My word what evil creatures those little nippers are! Okay, I know what you're thinking; use a real dead lobster. But there is a problem. Dead lobsters you buy at the fishmongers are cooked and cooked lobsters are pinky orange in colour. Live lobsters, like the sort that attack poor unsuspecting submarines, are bluey-black in colour. So, guess who had a live lobster to contend with? On the whole, I think *Stingray* came off the best!

Another feature I have enjoyed with *Stingray* is letting my imagination fly away with painting the backdrops for the undersea shots. It is really rather like painting alien planet backdrops, since really "anything goes" under the sea. Weird rock outcrops and towering pinnacles do not look at all out of place beneath the sea.

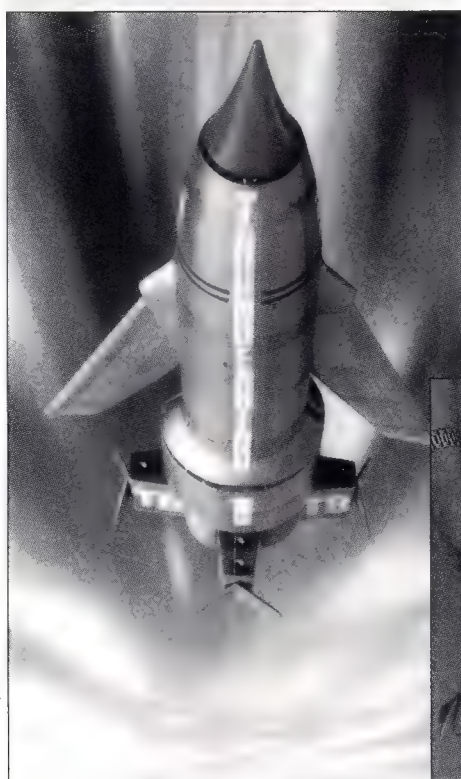
The same really applies to creating other subterranean craft: my latest being a kind of cross between a spacecraft and a deep sea diving probe, if indeed there is such a thing?! The basis for this model was inspired by a flowerpot! Not just an ordinary one though. Going round a local garden centre I saw this wonderful herb pot. With very little alteration, it became, with the addition of part of a carousel film container a child's sweet egg container and a fancy paint job, the latest World Navy Secret Weapon!

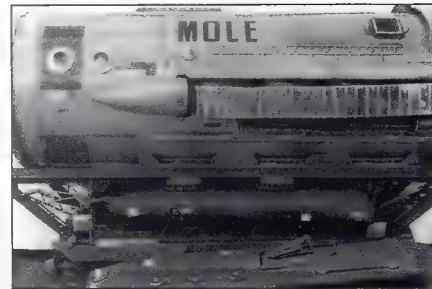
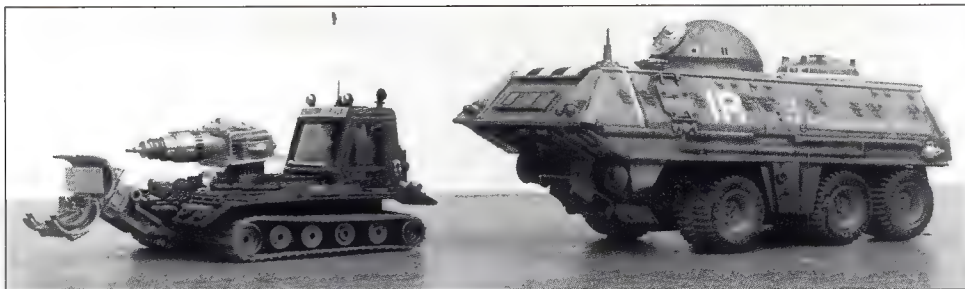
I also made the most of the Arctic set already mentioned. I liked this set so much, I reused it for some *Stingray* shots. In order to get some real depth to the photos (sorry about the pun!) I filled the studio with smoke which produced a very eerie and effective scene.

Thunderbird 5 Construction:

For the construction of TB5, I used similar methods to produce drawings that I employed for TB2. Kit parts are very much in evidence on the original model, so once again,

Below: TB 1 in flight over the Arctic set (my favorite shot!) and the smaller shot shows the scale of the





Above: New vehicles created for the comic shots and to scale with the 32" TB2. **Right:** Close-up of the Mole; the same size and utilising the same kit parts as the original model. **Below:** The completed Mole, 24" long!

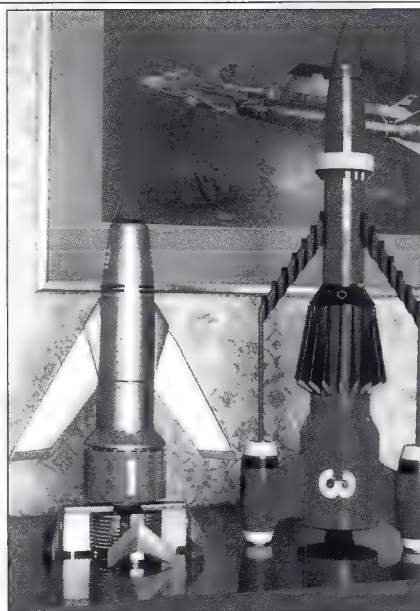
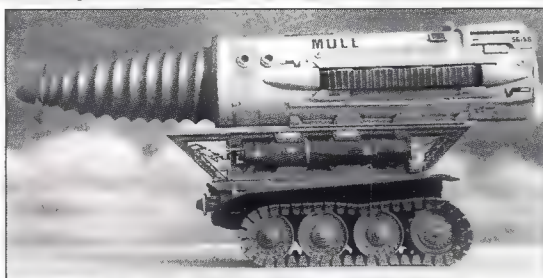
I shone a slide onto paper until the kit parts appeared the right size, then traced around them. In this way, I produced full drawings the same size as the original (the first surprise I had was just how big the model actually was! For some reason, it turned out far bigger than I had thought: 32" long with a diameter of 22"). Basic construction was in sheet plastic and perspex, but the circular walkway (?) that runs round the main hull was a bit of a problem. I searched for some time to find any existing flexible piping that looked like the original, but to no avail, all vacuum cleaner, car or domestic hosing I could find just did not look right. In the end, I had to wind 360 yards of copper wire around a flexible central heating 2" diameter lagging hose to get the right look! Since making the model I've seen a car heater hose covered in what looks like paper that is exactly right! But since this was on a 1963 Humber Sceptre, and there are not that many of those around, I think I'm glad I did it my way!

Kit parts used include, yet again, the Thunderbird modellers favorite kit: The Airfix Girder Bridge! Also, the Airfix travelling crane, windmill and SRN 1 Hovercraft. The railings were Rip-Max Supermarine boat fittings. From the photos I have of TB5, it appears that only one model of it was ever made, however, this model was altered and added to as the series went along. This was then altered yet again for Thunderbirds Are Go. My model is really a mixture of them all, so is probably closest to the one used in the film. The model was painted with cellulose car paint spray with red piping picked out in Humbrol Gloss Red. The lettering was Letraset as, I believe, was the original.

My next model was the jeep that first appears in "The Uninvited" and later in "Desperate Intruder" and "The Mighty Atom." In these episodes, the model is a half-track vehicle which utilises the same track arrangement as that used in the Mole and Firefly and other vehicles. Unfortunately, since the first part of this article I have still not found the toy/model that was used in the originals, so I have, once again, had to scratchbuild these darned tracks and wheels! I have spoken to Ray Brown personally as he built the original models and even he cannot remember what that track set came from! (Surely someone out there knows...)

My inspiration for the half-track jeep came about because I have access to what remains of the original model. However, it appears that after filming the episodes mentioned the model was changed. The tracks were removed and two sets of double wheels fitted instead. Front mudguards were also added and other alterations made for its appearance in "Cry Wolf" where it is seen being driven by The Hood. It was only when I was fortunate enough to see and photograph the original, however, that I realised it was the same model converted.

The original model was built of balsawood so I used exactly the same method of construction for my model. Using the original as a guide I produced a set of drawings: however I did two sets - one with it as a half-track and the other as the wheeled version. So far, I've only built the half-track version but I may convert it to the other one as well once I have enough photos. In fact, making this model led me to make the "Zombite" fighters that appear in "The Uninvited" as well, in order to recreate scenes from that episode for the comic. Bit parts for the jeep are from (yes, you've guessed it!), the Airfix Girder Bridge and also the Footbridge. The wheels are Du-Bro 2 and three quarter inch diameter Air Wheels used for model flying aircraft. Oh, and the Zombite fighter...that's a Starfighter conversion



Above: TB 1 & 3 ready for action. Note 6ft Skydiver photo behind. **Below:** Jan Bower with just a few of the models including Thunderbirds 1, 3 & 4. The SPV from Capt. Scarlett and Stingray.



which I did with a 1:48th scale kit.

In order to produce photographs emulating Thunderbirds and indeed Stingray, it has also become essential to make many background models and gantries. For one particular shot I recreated part of the Air-Sea Rescue building featured in Thunderbirds Are Go. This was a very large model originally, so I just made a section of it, plus several other airport buildings and control towers. As much as possible I stuck to using the same kits that were used when the series was originally made in the 1960s - this way I tried to ensure things had the feel of the original. I also

tried to make things which could easily be used from different angles and look quite different, otherwise there is an awful lot of work necessary for just one photograph. In spite of this, when producing photos for one of the poster magazines, I still had to resort to making several models which could only be used once. I must confess I did, however, use several models I already had, mainly from my Stargard project, but since these have never been seen by a wide audience there was no reason not to use them.

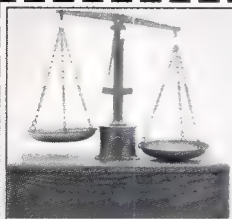
In Poster mag No. 4, the shot entitled "Red Planet Excursion" in fact shows a model I built of "Selene." This was the name of the Lunar Dust-Cruiser that appeared in Arthur C. Clarke's "A Fall of Moondust." I had recently built the model purely for myself, but the need for a photo of a rescue situation led to it becoming a Mars probe instead.

Another set-up which required a great deal of work was for shots of TB1 in its launch silo. For that I built a large section of the silo incorporating very many kit parts. There were, as I'm sure most enthusiasts know, two different silo models built originally; one for the TV series and one for the films. Now I much prefer the TV version, but in the end, I built the film one. This was purely because I had much better reference shots for this. I tried working from frame blowups from the TV series, but everything was just too obscure. All the kits already mentioned in this article were used in the silo (see I managed to get around mentioning girder bridges again!) but there are also many parts from the Atlas Rocket "Everything Is Go" kit by Revell in there as well. Most notably, the base plates for the launch pad which are stuck to the back wall. I also believe that the two blue tubular towers behind TB1 when it takes off were made originally from toy periscopes! But the one I had as a boy has long since disappeared so I had to scratchbuild these from plastic tubes. The oxygen/gas bottles seen on the left-hand side were soda syphon bulbs!

I've also built the TB4 repair bay set. This never existed in the programme but I thought that it was a nice idea. Again, I tried to stick to using kit parts available in the 60s. Then, I had to make a section of "Seascope" from "Atlantic Inferno" for a cover shot and built this as close to the original as possible, scaling the whole model from the little pieces of Airfix SRN 1 Hovercraft duct that are cut up and stuck along the edges of the platform.

Other sets have included an entire miniature forest set which I then set on fire for some dramatic shots of TB2 lifting a vehicle out of danger and various other rocky and watery landscapes. One such underwater scene proved to be the most difficult setup so far. I had to get a shot of TB4 catching a helijet as it fell through the Arctic ice, as seen from below. I shot the scene dry with what effectively was a landscape built upside down and speaking of underwater scenes... "Flood Q. 'Phones!"

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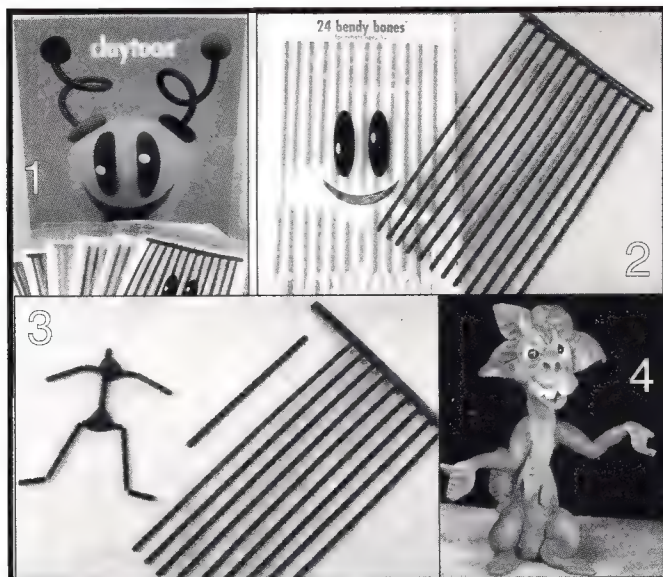
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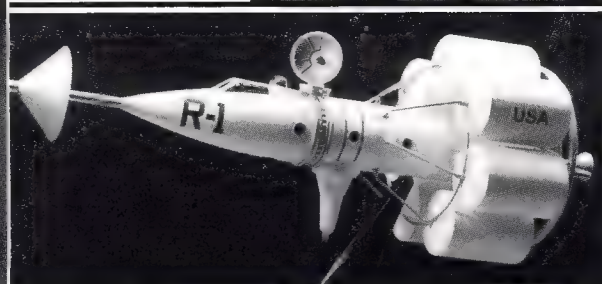
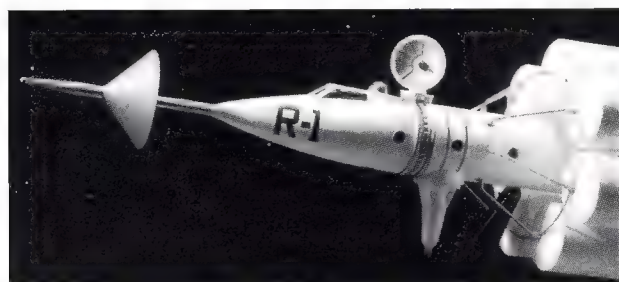


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Those Crafty Treasures

by Tom Grossman

Clever modelers know that there are good products to be found on the shelves of craft stores. Every year, new craft products are debuted at the Hobby Industry Association trade show. Exhibitors include publishers, manufacturers and distributors. The products range from floral to fine art. Imagine 9 football fields of craft store, a VERY complete craft store.

My wife and I attended this year's show last February in Dallas. It took several days to see the whole thing. While walking the aisles, I had my eye open for products that would be of interest to the adventurous modeler. Three items stood out.

New to me was the VRush Pen. As we stood at the booth, the representative used one of these marvelous brushes to paint a beautiful rose on my wife's nail in seconds. VRush Pens come in sets of 5 brushes. Two of these are traditional square tipped and angled size 0 shaders. The other three are the different length VRush Pens. Each is like a ballpoint pen with the ball replaced with the hairs of the brush. They are similar to very fine, very long striper brushes. With a bit of practice and some thinner for your paints, it is easy to paint very long, very thin lines. I used VRush Pens to finish the eyes on my WonderFest '98 Silver Award winning Bunny Lum kit. Check beauty supply stores or call 410-750-8717 for more information.

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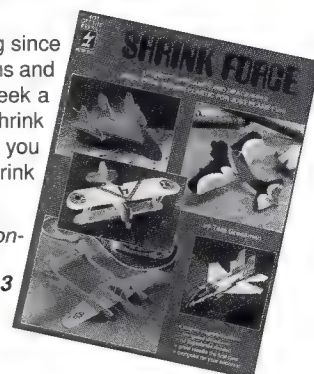
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So, fellow modelers, be adventurous! Go to a craft store and look around. New and wonderful treasures await!

About the Author: Tom has been building since he was 5. He shares this hobby with his sons and wife. He left public school classrooms to seek a career in the craft and hobby industries. "Shrink Force" is his first publication which allows you to make 12 airplanes/spacehips from shrink plastic just for plane fun!

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(\$6/USA • \$12/Can-Mex • \$16/Eur-Asia)

Odorless Resin • 1:6 scale

Native American Woman (6 pcs)

Wolf (4 pcs) • Base (1 pc)

Includes Optional Vest (3 pcs)

Faela is currently being remolded and should be available soon. Please check our Internet site for updates.



~Must sign age verification (at least 21) in order to purchase
Sitting Pretty, Barely Working or Wolf-Spirit~
Allow 4 to 6 weeks shipping on all currently available products.

Make *Checks/Money Orders Payable to:

(*Must be drawn on a U.S. bank, in U.S. funds)

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<http://www.modelersresource.com>

e-mail: modres@quiknet.com

~Please make note of our new contact information.~

Sculpted by:

Joe Laudati

Both the Wolf-Spirit and Wolf-Spirit bust
kits come with 3 piece optional vest.



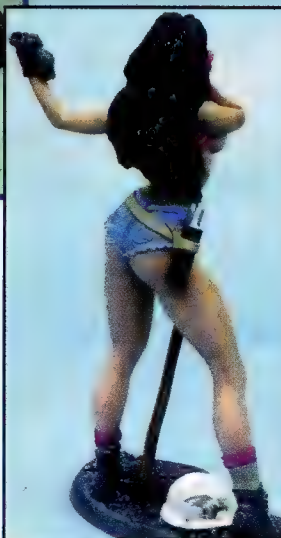
Wolf-Spirit™ Bust
Cost: \$32.00 plus s/h

Odorless Resin • 1:6 scale
(\$4/USA • \$6/Can-Mex • \$12/Eur-Asia)

Includes:

Native American Woman
(Torso/Head - 1 pc) • Vest (3 pcs)
Wooden Base & Brass Rod

Available Now!



Sculpted by:

John Dennett

\$95.00

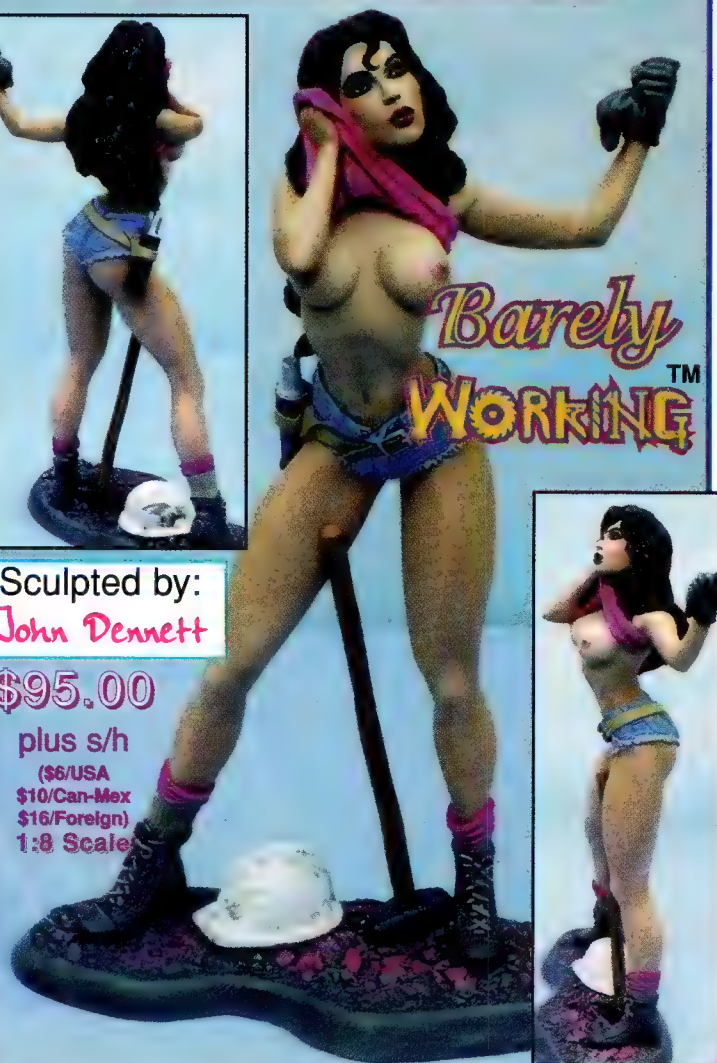
plus s/h

(\$6/USA

\$10/Can-Mex

\$16/Foreign)

1:8 Scale



Kit professionally built/painted by Jerry Buchanan

**Barely
WORKING™**

CUSTOMIZING THE LIS CHARIOT

Article and Photos by Hilber Graf



Growing up as a 1960s TV kid and avid model builder since I was six years old, you can imagine how thrilled I became when Playing Mantis reissued Aurora's famous Lost In Space Cyclops diorama kit based upon the classic television series. For us "old man" modelers, it's a rare opportunity for a retro experience of those glorious days cluttered with tubes of stringy glue and cheap glossy paints.

I built the original kit during the sixties and must applaud Playing Mantis for giving us a product almost identical to the Aurora version. Loosely depicting the TV episode named "There Were Giants In The Earth", the kit includes a Cyclops monster, diorama base, members of the Robinson family and futuristic version of a recreational vehicle - the Space Chariot (after the show's cancellation, the Space Chariot was a ski resort RV until very recently). So closely does the new kit resemble Aurora's original model, it suffers from similar flaws. Using a video release of the TV episode as reference and aided by a scaling ruler, I determined the monster and Space Chariot are approximately 1/50 scale. The Robinsons, however, are grossly too large; their scale is 1/35. Outside of scratchbuilding new figures, nothing can be done to correct this problem.

The Space Chariot also presents a challenge. The full size vehicle had a mostly clear plexiglass body, completely revealing the interior. A simplistic kit, this miniature Space Chariot possesses a handful of parts with

a decal sheet substituting for the vehicle interior. Using easy fabrication techniques with Evergreen styrene, Plastruct plastic and a well-stocked "spare parts box", we can customize this diminutive space opera RV to our heart's desire.

Step 1 - Converting the Body:

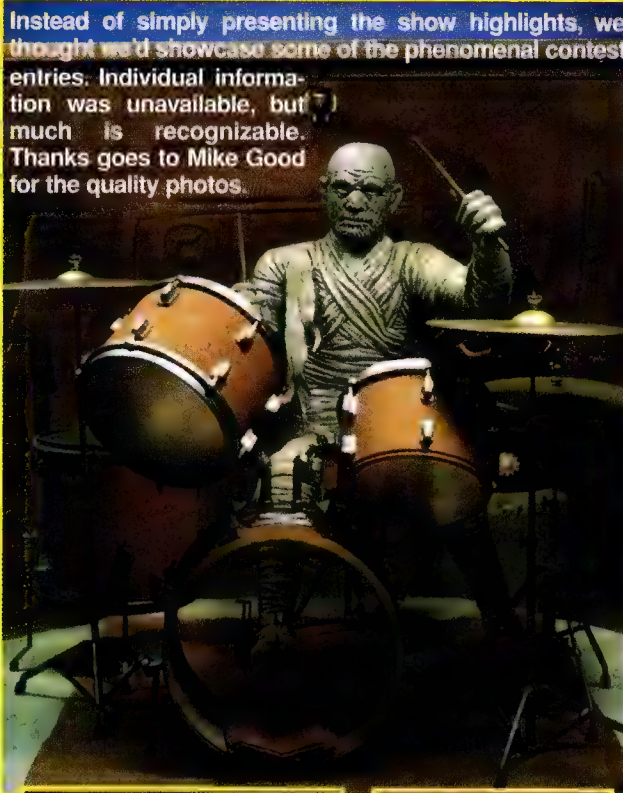
A close look at Lost In Space videos and photos from Inkworks' collector card series reveals the vehicle body is mostly comprised of clear windows, the corners being curved plexiglass. Attempting to convert this kit to depict exact features of the full size Space Chariot is nearly impossible unless we use a vacu-form machine or thermoform procedure to duplicate the body in clear plastic. Those advanced techniques are beyond the scope of this article. Instead, cut out the flat window sections on the body sides, front and rear windshields. You also must cut out the roof panel surrounding the observation dome (about 1 and 1/2-inches long). Make note of molded on window frames as a guide; use a rotary cutting blade on a Dremel drill to carefully slice through the plastic and open up window areas. Alternatively you could use a "hot knife" to remove these windows. Exercise care in this difficult step or you will break the narrow window framing. A modeler's file and sandpaper will be needed after cutting to clean up the openings. A modeler's square or miniature triangle are good tools to check if each window opening has 90 degree corners. You can correct problems by trimming away material with a sharp X-acto knife. It may be

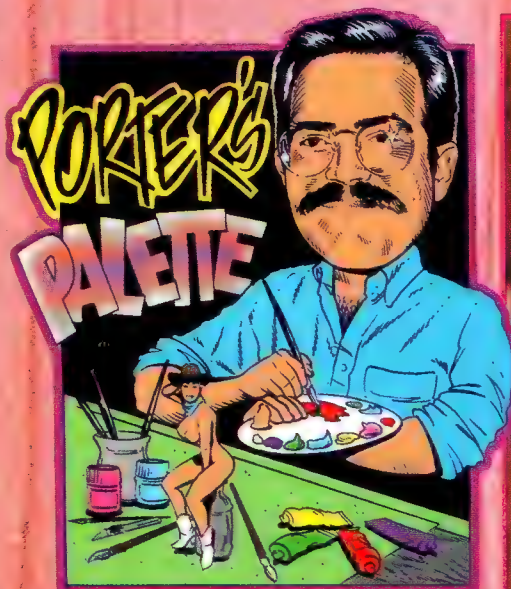
Mad Monster Party

Contest Highlights!



Instead of simply presenting the show highlights, we thought we'd showcase some of the phenomenal contest entries. Individual information was unavailable, but much is recognizable. Thanks goes to Mike Good for the quality photos.





If this was a kit review, I'd spend several paragraphs singing the praises of *Modeler's Resource* for presenting us with one of the best sculptures of this generation; how John Dennett has rendered a figure so perfect that it demands the best of your talents; how the entire figure is only three pieces, and how the pure, undyed resin is flawlessly cast in a very difficult pose; how the casting carriers are removed before packaging; and how this is unquestionably a "painter's figure".

If this was an editorial, I'd share a few thoughts about nudity in the hobby; how the galleries of Europe are filled with centuries of nudes; how nudity does not equate with pornography or sex; how our great nation is the most "nudity repressed" civilization in the world, and also has the highest rate of sex crimes per capita; how the human form is God's finest worldly creation; how we're born naked and somehow develop the fear that if a nude body is seen, it will drive all those around it into a slobbering, sexual frenzy.

But, this is an article on how to paint nudes, particularly *Sitting Pretty*, and will hopefully alleviate some of the fears of painting with oil paints.

The style I use for painting nudes evolved through a lot of studying and considerable trial and error. You probably won't pull this off your first time out of the gate - neither did I, believe me! Personally, I think nudes are the most challenging type of figure to paint due simply to the large expanses of flesh and the continuous blending of skin tones. The technique outlined here requires steps not normally used in any other type of painting. It's also something you might want to practice on less expensive figures, if you're not familiar with the oil paint medium. With that said, you'll now see what a relatively straightforward method this is.

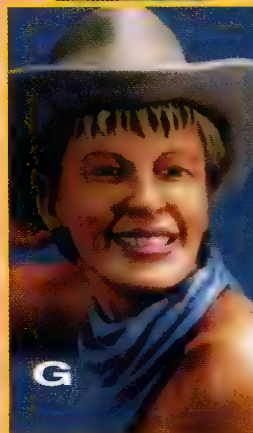
Preparation of the figure is paramount to a good finish, as any surface flaws become starkly evident once the figure is painted. *Sitting Pretty* has a mold separation line running from the ground up on all three parts. One part is the head, hat, and right hand; the second part is the left hand and milk can; the third part is everything else. I spent several evenings sanding off the mold lines with 1200 grit sandpaper and Scotchbrite pads. Heavier grits will mar the skin. When it comes to figures with a lot of flesh, I'd rather spend a week sanding mold lines than fill one joint which might become visible later on! Corresponding holes were drilled with a pin vise in the left wrist/left hand, and in the neck/bandana. Pins were test fitted to strengthen the figure's adhesion and were set aside. The entire figure was then carefully buffed with Scotchbrite and primer coats applied. I made several simple masks with plastic bags and masking tape, and used aerosol primers in three colors: white for the boots, grey for the hat, and a metallic gray for the milk can (FIGURE 1). The body was then airbrushed in several light, misting coats of Testors RAF Middlestone (any mustard colored enamel will suffice) and left to dry for three days (FIGURE 2).

One of the tricks to painting nudes is how to hold them; you're painting flesh head to toe, so each new figure requires a simple jig. For *Sitting Pretty*, I went with two such jigs - one secure jig for the primary painting, and a second, simpler jig for the finishing details. Jig #1 is a square of formica with a piece of corner moulding epoxied to it, and heavy wire sticking out of the molding. This wire fits into the hole in the left wrist. Padded mounting tape was placed under each boot, and a stable holding device was achieved (FIGURE 2). The head was pinned to an old chunk (a technical term meaning "large, chunklike mass") of resin. Now take an old bedsheet and cut a few pieces of cloth the size of a handkerchief. And move your turpentine thinner out of reach - you won't be using it.

The next stage is the flesh painting, and takes about four hours for a figure this scale (1/8). Let's get busy.

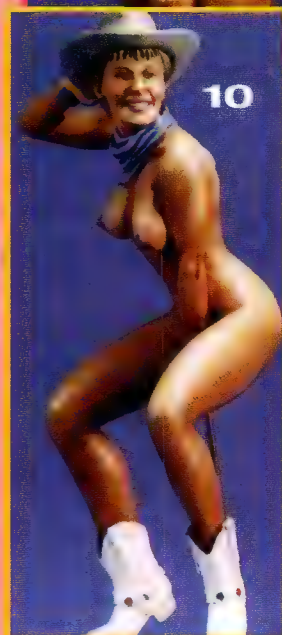
SITTING PRETTY

by
JOE
PORTER



RENDERING THE HEAD.

- A. Burnt Sienna applied to the face.
- B. Burnt Sienna wiped/brushed off.
- C. Yellow Ochre/Flesh Tint mixture applied.
- D. Blending stage.
- E. Juane Brilliant applied to highlights; Cadmium Red applied to cheeks and blended.
- F. Titanium White applied and highlights blended. Shadows darkened with Burnt Sienna and blended. Mouth, eyes, and hair basecoated with acrylic black paint.
- G. Blonde highlights done with oils. Teeth painted in and glosscoated. Eyebrows painted in enamels. Lipstick painted with acrylics and glosscoated. Eyes painted with enamels and filled with Tamiya Gloss Clear acrylic.



STEP 1: The first color to be applied is Grumbacher's Burnt Sienna. Using a piece of card stock as a palette, squeeze out a glop of paint. (Glop is a technical painter's phrase meaning "oil paint the size of a small marble.") Using a large, round brush of indeterminate age or quality (a #6, for example), coat the flesh areas with Burnt Sienna (FIGURE 3). Work as fast as you like, making sure you get the paint into all the cracks and crevices. A smaller chisel brush works well for getting into those areas around the bandana and the boots. You will immediately discover that it doesn't take much oil paint either on the palette or on the figure - imagine you're thinly layering a cake. Smoothness here is not an issue. The enamel base coat will immediately begin to absorb the Burnt Sienna, so as soon as she's covered, use a bedsheet square and wipe 'er down. Think of it as polishing a wooden figure, and your wipes should always be in direction of natural lighting - downward. You'll use two or three cloths for this, and you want to remove as much of the paint as possible. Sounds silly, right? What you're doing is forming the base skin color and shadow areas. When you can't wipe off any more, use stiff #6 and #8 sable brushes to remove the rest of the paint (FIGURE 4).

STEP 2: The second color is a 50/50 mix of Winsor & Newton Yellow Ochre and Flesh Tint. Mix them on your palette, and gently brush this color onto the figure. You're not going for full coverage here, and you don't want to use nearly as much paint as Step 1. This is where practice helps. Small amounts of paint, gentle strokes, smooth application. Avoid the deeper recesses and crevices entirely. The lighter areas revealed by removing the Burnt Sienna will serve as a sort of paint-by-numbers guide on where to apply this midtone color (FIGURE 5). Use clean brushes - no thinner! - and blend this color towards the darker shadows. Envision the body as a canvas, requiring constant blending, mixing, and shading. This constant finessing of skintones is only possible with oil paints, and the constant shading and blending creates a unique effect. Don't apply this second color directly to the darkest recesses of the body, but rather blend towards them.

STEP 3: The third color is Winsor & Newton Juane Brillant (that's not a typo). You want to dab this color onto the highlights - the tops of the thighs, kneecaps, shoulders, breasts, buttocks, etc. - wherever direct light would strike the body (FIGURE 6). Between removing the first color and applying colors two and three, you want to avoid excessive buildup. The paint should be, well, skintight; otherwise, the blending won't work, as you'll just be smearing the paint in circles. Blending, blending, blending - the different skintones need to merge smoothly together, but graduations in tone must be evident between the darkest and lightest areas (FIGURE 7).

You'll notice that throughout this procedure your brushes will accumulate oils from the paint. Even if you wipe them off thoroughly, they'll still reach a saturation point where they lose their effectiveness. The brushes I recommend are American Painter, available at Michael's craft stores. They're moderately priced sables which are extremely well made and don't lose their bristles. Their #6 and #8 brushes are ideal for blending oil paints. When it's time for a fresh brush, put the used brush in your thinner jar and leave it there. Any thinner touching the figure will ruin your work. You'll also discover that with all this blending, the tiniest dust particle can snowball into a small lump, and must be flicked away with a brush. Oils take on a tacky quality after a few hours, and too much blending will eventually cause the paints to pull away. So, it's imperative that you set aside a solid block of time to see the flesh painting through to completion.

STEP 4: The last major color in the skin is Winsor & Newton Titanium White. Hit the same high areas as in Step 3, with special emphasis on the fleshier breasts and buttocks. Continue blending (FIGURE 8).

When I was approached with the idea for this series, I was also provided with the actual photo on which this figure is based. This is a glamour shot of a beautiful woman who's loving life and living large, and *Sitting Pretty* is one of the best likenesses I've ever seen in scale form. (You'll just have to take my word on this part.) My mission was to make the figure match the "real" model as closely as possible, and thus the tan lines. Use a fine brush such as a 10/0 to paint the tan lines in Titanium White, and then gently blend into the flesh tones. Lighten the untanned breasts and groin as well. Apply a dot of Grumbacher Cadmium Red to each nipple and carefully blend.

STEP 5: Don't forget that in addition to the body, you have the two other pieces to paint as well. The face and hands require added attention, as there are dozens of smaller muscles in these areas with the same individual characteristics as their larger counterparts in the main part of the body. Add a pinkish hue to the cheeks by dotting pinpoints of Cadmium Red and blending across the lower cheekbones. Darken the shadows and recesses on the face and hands with Burnt Sienna and blend. FIGURE 9 shows the figure at this stage, with the head test-fitted.

From this point, it's all details. The second jig was made, replacing the wooden moulding with heavy copper wire, again running the wire into the hole in the left wrist. This jig gives better access to the boots, bracelets, and groin. Once the face is satisfactorily shaded, it's best to let the figure sit for a couple of days while the oil paint cures.

Accessory details can be finished per your preference. I used both enamels and acrylics for these areas. The finished figure as seen in FIGURES 10 and 11 again shows the coloration of the "real model", with 10 showing the second jig as well.

The only thing that can keep you from successfully painting nudes with oils is, well, nothing. Practice this technique and you'll soon see how little paint is required, and what type of stroke is needed for the blending stages. Bear in mind that your flesh tones should not look painted on, and shouldn't have the characteristics of cloth. A slight luminescence is desirable in flesh painting, and the tones should differ dramatically from whatever the figure is wearing. Larger scale nudes obviously take more time; keep in mind the clock and the eventual tackiness of the oil paints. I'm not going to kid you - *Sitting Pretty* is a big figure with a lot of area to cover, so work on mastering this relatively easy procedure on smaller figures. Next time around, we'll move on to something completely different.





TIM GORE'S MODEL MORGUE

MBP'S CREATURE

Painting the new MBP Creature Bust was a treat for several reasons. Since I can remember, the monster in the Universal film "Creature From The Black Lagoon" has been my favorite monster. This Creature sculpture is very well done; a fresh take on the 50's legend, this bust also pays homage to the original monster's character.

The size of MBP's new "Bust Line" (pun Intended!) is handy and great for pouring on the details. Seams and casting lines are very minimal and the kit was hollow cast, which is great for shelf life. The shoulder fins were sculpted with a nice taper, creating a cast part that was not paper thin and were easily blended on with Magic Sculp Epoxy Putty. A bath of 99% alcohol over the entire piece ensured a clean painting surface.

Let's dive into the paint. I first used Plasti-kote Light Grey primer which dries very flat and has good adhesion. Next, *Tamiya's Flat Deck Tan* is a great base. Wasco's Taxidermy Acrylics have a great palette of natural colors for painting fish and trophies. I chose *Medium Bass Green* to contour, tone and mottle the entire bust, creating a high-low base color over the Deck Tan (Photo 1).

The next step is the real work and I recommend and use Iwata or Olympos airbrushes, in both my model work and my FX work. I used an Iwata HP-C gravity feed for the next steps, but the economical Eclipse from Iwata would work well too. *Holbein Aero-Flash Sepia* is mottled tightly onto each individual scale. Leave the light green base showing between the scales (Photos 2A & 2B). I did this over the entire piece, leaving an area around the lips, chin and throat mottled very softly and only freckled (Photos 3A & 3B). The fins were also mottled, freckled and patterned with sepia (Photo 4).

Well, with this next step complete, your hand probably HURTS! I know mine did, but it will pay off.

Golden's Transparent Red Oxide was the perfect "spice" for this fish fry! I worked the Red Oxide into the gill and fin patterns and painted some areas very crisp and just toned other areas. After this, I lightly mottled around the eyes, lips and neck (Photo 5).



7B



1



2A



2B



3A

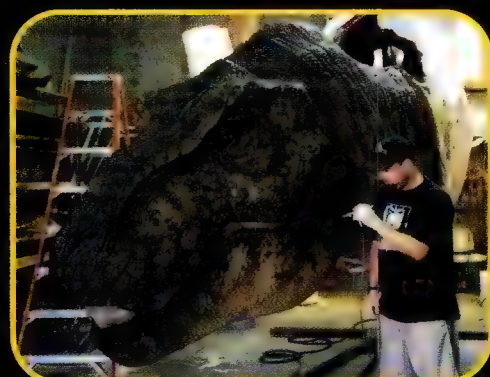
MBP PRODUCTIONS
PO BOX 16627 NORTH HOLLYWOOD, CA. 91605
PHONE 818.768.6130 • FAX 818.768.6136
e-mail:MBPAdmin@aol.com

The eyes were tackled next. These were sculpted large enough to get pretty detailed. A solid base done with the sepia color used earlier was first. I took acrylic *Faux Glaze Medium* and added a pinch of light grey to it. With a tiny piece of natural sea sponge, I carefully sponged over the eyes. This is an effective technique to acquire a very cool break-up. Check out the eyes in geckos and other reptiles for color and texture ideas (Photo 6A). Next, the sponge break up was misted over with the Red Oxide used earlier and *Golden's Transparent Hansa Yellow* (Photo 6B). I chose a teardrop shaped pupil like bass or trout have, although "cats eyes" or something different would work too.

To finish this "Gilled Ghoul," some oil washes (made with tube oils with mineral spirits) in red oxide, purples and blues are worked into the cracks and wrinkles around the lips, eyes and neck. Other colors can be used elsewhere to your liking. More freckles and dots were added all over and I'm ready for Testor's Dull Coate™ to seal in the oils and delicate detail. One final step was Gloss Clear Enamel shot over the eyes and lips to give a great shine and a wet luster (Photos 7A & 7B).

As you can tell, I like to use many different paints and techniques and I highly recommend experimenting. You could continue adding detail to a piece of this size, but if you've made it this far, you probably have a pretty cool looking creature!

Well, that's all for now, but remember, "Don't pee in the pool!" Hideous cheers! Tim Gore.



Gallery photos featuring master special effects painter Tim Gore in action on a variety of well known beasts including those from the film "Jurassic Park."



by Fred
DeRuvo

Lyra

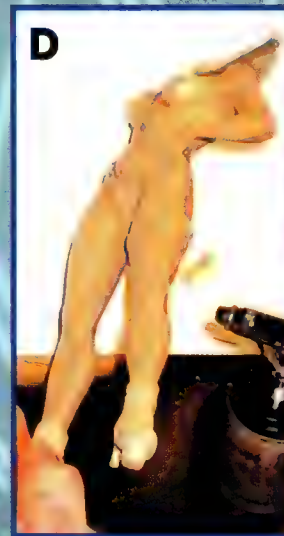
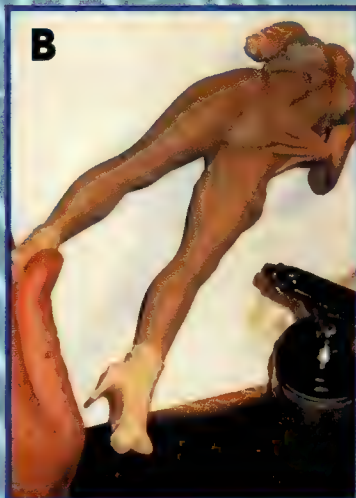
From sculptor, Mike Cusanelli and the folks at Solarwind, comes this borg-like vixen, called Lyra, that's sure to start a few embers glowing within you.

For the most part, the individual parts are cleanly cast and the detail is up to Mike's usual standard of quality, photo A. There was a tiny bit of flash underneath the left arm and a seam line which needed some attention. Total number of resin pieces is 7 with a number of included lengths of wire. After having some individual lessons on rendering skin tones from none other than Jerry Buchanan (who along with his lovely wife Laura came to Fantasimonium and stayed at our home for a few days), I felt I was ready to dig in. Photos B, C & D all highlight the process that Jerry taught me, going from dark to light. As Jerry will attest, he learned this from David Fisher and then added a few more important steps of his own (cf. article in Issue #23 on The Bride). I have to readily admit that I felt very comfortable doing skin tones this way. The Badger Freak Flex paints made this process easy. You may need to use a flow aid or extender to keep the paint from drying through the airbrush. The dry, California heat can play havoc on paint.

Rendering flesh tones like this takes a bit of getting use to, but as things began to click, I took to this method like a fish to water. So much so, that I even felt comfortable enough painting one of my own kits, Sitting Pretty (photos E & F - most of the flesh tones have been added and only more highlighting needs to be done). The realism is stark, in my opinion.

Anyway, back to Lyra. Once the flesh tones were complete, I began working on Lyra's outfit. This was a bit frustrating because it had been a while since I had needed to work on something small and requiring this much care - one slip of the brush and it's over.

Of course, I was really nervous that I would wind up marring the flesh tone finish (which I did, but more about that later). There was nothing left to do except get the small brush and begin the outlining and then fill in the larger areas. Originally, I chose to paint it with Tamiya Chrome (photo G), but then we attended the 1998 IPMS Nationals and there, I came across a product by SnJ Model Products' Spray Metal Aluminum kit (#1310). The kit comes with a number of small jars of Spray Metal Aluminum and a bottle of Spray Metal Polishing Powder. Their directions for a dark chrome look indicate that you should base coat the areas that are designed for a metal look with gloss black (for regular chrome, use gloss white), photo H. When this becomes dry to the touch, then polish it with the powder. You can see the two step process in photos I & J. It's that simple and effective.





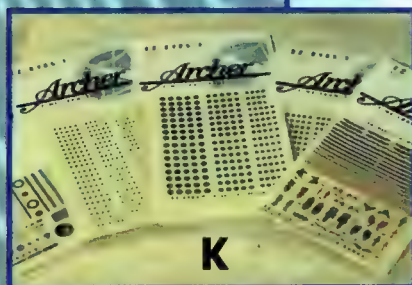
Now, what I didn't do was mask off the flesh tone areas prior to applying the polishing powder. Doh! This, of course, is extremely important and when I realized, in my haste, that the polishing powder had been accidentally brushed on the flesh areas near the metallic areas, I was beside myself with frustration. I looked at it and thought, "You mean I have to do this all over again?" I was not a happy camper but it happens. I walked away from the kit trying to decide if I actually wanted to finish working on it then or what. I went so far as to e-mail the producers of the kit to let them know that it would not appear in the next issue as originally highlighted, in issue #23.

Well, after my frustration and accompanying headache died down a bit, I looked at the piece again and a thought occurred to me (it happens every once in a while to all of us - grab them while you can). Lyra was suppose to be a borg-like creature. Why couldn't her skin have a slightly reflective, metallic look to it? There's no reason why that couldn't work. As a matter of fact, women today will often use glitter gel, applied to their necks, faces and other areas as an enhancement to their make-up. I would think a light "dusting" of interference points would also do the trick. What the heck? Anyway, I decided to go for broke, so I went back and gently polished her entire skin surface with the polishing powder. I really liked how it looked. It gave her an ethereal quality and, in my opinion, added quite a bit to her skin tone. What I also noticed was that it didn't obliterate the original skin tones (you can easily see the various skin colorations in the photos), but enhanced them. I added only a very little to her face and neck.

Then I went to work on the base. I airbrushed it with copper and then chose a few Badger colors, like Wisconsin Central Maroon (Modelflex) and Got It! Green (Freak Flex). These, I airbrushed over the base with no particular design in mind. A few of the orbs affixed to the base were hand painted. I then went back and added touches of Testors Brass enamel to areas here and there to break up the color further.

I looked to Archer Fine Transfers to use one of their EZ Tattoos to apply to her left breast (See cover photo). I thought it looked good. By the way, these folks have a full line (and I do mean full) of water slide decals for just about every occasion. If you're tired of trying to paint eyes, for instance, they've got finished eyes in just about every conceivable size, not to mention tattoos for other uses (photo K). I used the eyes for the next article, with Raven Hood's Mars Life soldier, so you can be on the lookout for that.

All-in-all, this is a fun kit. It's out of the norm for me, slightly, because I like my female models to look realistically like a human woman (without the added machinery), but I was really taken with this kit. The borg-like appearance added something for me and gave me a chance to try out some new products. If Lyra strikes a chord with you, and you enjoy quality sculpting and casting, you'll undoubtedly want to pick this kit up!



Resources:

Solarwind, 3 Thomas Dr,
Cumberland, RI 02864
Tel/Fax: 401.333.9866

Archer Fine Transfers, 1205
Silvershire Way, Knightdale, NC
27545 Tel: 919.266.4181

SnJ Model Products, PO Box
29713, Sacramento, CA 95829
Tel: 916.428.7217
Fax: 916.395.8920

Badger Air-Brush Co, 9128 West
Belmont Ave, Franklin Park, IL
60131 Tel: 847.678.3104
Fax: 847.671.4352





WARRIOR BUG

ACTION FIGURE CONVERSIONS!

FROM THE LAIR OF THE Craftbeast

With Bill Craft

How many times have you asked yourself? "That was a great monster movie. I wonder if someone is going to make a kit based on the creature?"

Well, if you're like me, the answer is, many times. The unfortunate aspect of this situation is a simple one. The license. Often the money required by the film studios for a license is a small fortune. Independent garage kit producers can't afford it and the major kit manufacturers have to sell a zillion of them just to break even. So, we are left with a Catch-22 situation. However, there is an alternative to this dreadful situation. Convert action figures. Granted, some action figures are horrendous and are better left on the shelf at Toys R' Us. But on occasion, one may find an action figure that is actually posed and sculpted well. These are the prime candidates for a conversion.

I chose as my test subject, Galoob's Warrior Bug from the film *Starship Troopers*. After figuring out the pose I wanted, I glued all the moving parts into a locked position. I wanted the Bug to be lurching forward, so I angled the back legs lower to the ground. The right front leg was cut and repositioned in a forward direction while the left front leg was positioned up in the air. The upper body is slightly turned to the right and the side arms positioned in different directions for added dynamics.

As with action figures, there are the seams to deal with. Since the creature is made of both hard and soft plastic, different sanding and filing techniques are required. The hard styrene type is rough sanded with medium sandpaper and filed. A bit of wet sanding followed. Fine sandpaper was applied on the softer plastic and wet sanded.

Now it's time for the patience phase. Since action figures are made to move, gaps are present to allow the ball and sockets to operate. Because this is a non-moving creature, these areas must be filled in and blended with the surrounding parts of the creature. Take your time with this. The more time spent on blending all the joints together will make the end result look really cool.

At this point, stand back and look at this thing you've spent countless hours working on. Looks like a mess of prepainted, puttied and sanded parts. A perverted jigsaw puzzle. Now spray the creature down with grey primer and check it out. If your efforts are like mine you will now see a one piece creature that is a far cry from its former self. It's now ready for rendering.

I dug through my archives of reference material on the film and found some decent photos of the creature in which to base my paint scheme upon.



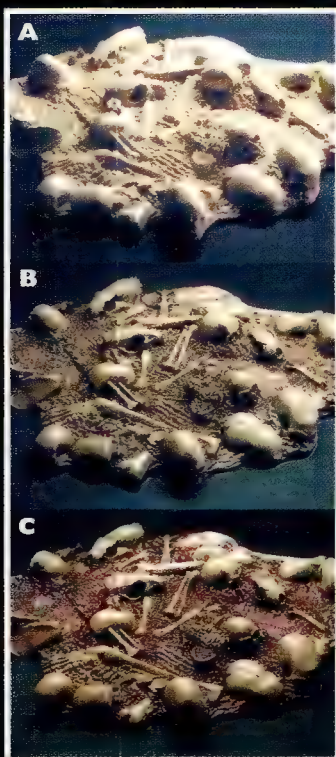
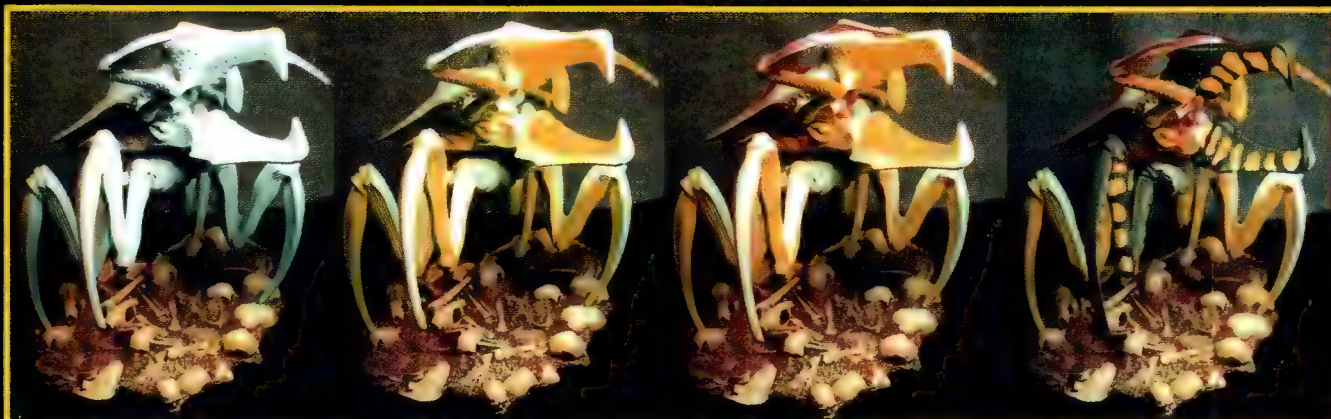
ONE OF THE MANY AREAS NEEDING TO BE FILLED.

MAGIC SCULP WORKED THE BEST.



THE SANDING AND FILING PROCESS BEGINS.

THE STEPS IN BRINGING YOUR TOY BUG TO AWESOME LIFE.



A. THE RAW BASE OF BONES AND FLESH.
B. DARK BROWN OIL BASED STAIN APPLIED.
C. MIXTURES OF TRANSPARENT RED AND YELLOW APPLIED AND DRYBRUSHED OVER WITH WHITE. FINAL TOUCH WAS GLOSSING UP THE FLESH TO GIVE IT THAT WET LOOK.

STEP 1. I first primed the bug with Floquil Grey.
STEP 2. Since I wanted the yellows in the creature to be really bright, I sprayed these areas with brilliant white.

STEP 3. Golden's Hansa Yellow was applied over the white.

STEP 4. Golden's Transparent Naphtol Red was then patterned over the yellow, intensified along the main body. This gave me a nice blend of hot yellows and oranges. Bright opaque red was sprayed on the top markings of the head and body as well as the forward attack arms.

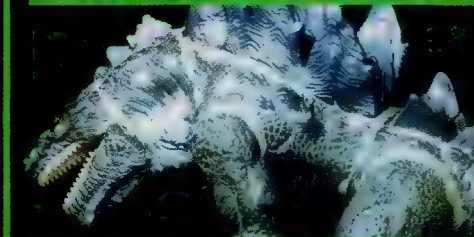
STEP 5. At this point, I began the tedious work of hand painting the black areas that defined the markings on the Bug.

STEP 6. I went back in around the edges of the black and the yellow-orange color and applied transparent orange on these edges for a more complete marking look.

STEP 7. A little highlighting with white along the creature's body and forward claws and a dark purplish color for the eyes finished the beast.

STEP 8. I sprayed two coats of Testors high gloss on the bug, waiting about an hour or so between coats.

It may not be anatomically correct as the film portrayed them but it will pass for me. Granted, the likeness and scale of these figures can vary, but what the hey! I for one am not anal about this considering this is the only way for me to have a licensed figure kit of one of my favorite creatures. So, rethink action figures people and create your custom works of art.



THIS NEW GODZILLA™ ACTION FIGURE WAS GIVEN THE SAME CONVERSION TREATMENT.





TESTOR'S ROCKET ROD!

by JOE GRAZIANO

Von Hutch's Rocket Rod! This is one of the new resin kits from Testors, part of their Model Master line of kits designed by Ed Newton and produced by Jimmy Flintstone. This kit has all the flair of a Weirdo or a Rat Fink kit dragged kicking and screaming into the 90's! Any fans of White Zombie (the band, not the Bela Lugosi movie) will probably find this kit interesting since Rob Zombie's art also has that Big Daddy Roth look to it. I brushed aside the other projects on my workbench (read: dining room table) to make room for this one. So, let's take a look under the hood of this strange flying machine!

The first thing I did was hack off the excess resin, which will require some patience when it comes to the flaming smoke trail that connects the rocket to the base. You may need to break out the hack saw for this one piece. It was too thick for me to get with my cheesy little razor saw, so I cheated and cut it on the band saw at work. I think I might do that for all my resin cutting from now on since it was a heck of a lot easier than using a hand saw!

Once I had all the excess removed I used my Dremel tool to clean up any jagged edges with a small, cone-shaped grindstone. I also used the circular saw blade to remove the rocket's fins from the sprue they were attached to. The fins were the only parts I couldn't be rough with (rough meaning normal handling) as they are thin to the point of being transparent. This is not a bad thing! I think this is good because they look better, but it means you need to be more careful when removing them from the sprue. I used the Dremel drill press to do this. I mounted the Dremel tool with the tool pointing to 3 o'clock so that I could run the fins through the saw blade without having to hold the Dremel and the parts at the same time. I cut each one out one at a time by making a pass down one side then flipping it over to thin the other side. When it was thin enough to snap it off, I did. When it was thin enough to snap it off, I did.

After they were removed, I carefully ground them until they were smooth and approximately the same size and shape, leaving the one fin for themately the same size and shape, leaving the one fin for the top a little bit larger than the other two. I sanded the trailing edge with a Fine Grade 3M sanding pad. I don't know if these are a new product or not, but I just found them and they run about \$1.59 each and come in Fine, Ultra-Fine, and Medium. I am assuming there is also a Heavy, but I haven't seen it yet. After I was happy with the finish on these I started cleaning Von Hutch himself, starting with a small round file to cleanup the faint seam line running around the body. Then, I used an old toothbrush and some rubbing compound to scrub off any small bits of resin and just sort of give him a general once over. Remember to rinse the rubbing compound off right away, because if it dries it will be harder to remove.

The rocket itself was given a more intensive cleaning.

THE BARGAIN HUNTER'S GUIDE TO THE GALAXY

I started with files to remove any unwanted bits and the Dremel grindstone again to get into hard to reach places. Even though the casting was pretty smooth, I wanted it smoother. On the open, flat surfaces I started with the 3M Fine pad and then worked it over pretty hard with the toothbrush and the rubbing compound. For those of you who weren't here when I first mentioned rubbing compound, you can find it for about \$2 or less for nearly a lifetime supply at Target or K-Mart in the automotive section. After I was done scrubbing, I rinsed the rocket under running water and dried it off so I could check it over for any scratches I might have missed. I left the Dremel set up in the same position for grinding and changed to a buffing wheel. I put a little rubbing compound on it and used this to get into some of the spots I couldn't get at with the toothbrush. This is a good time to put on safety glasses since it will spit rubbing compound like.

Next, I drilled all my holes for pinning, once again using the Dremel with a drill bit this time. I also used the cone-shaped grindstone to open up the back end of the rocket so that the flames would socket-in a little better. I used a wire coat hanger for my pins, because I wanted something heavy enough to support the rocket over the base without sagging. All parts were then washed with soap and water and rinsed to remove any mold release agents.

Because this was going to be painted in bright colors, I wanted to make sure I used a white basecoat. All parts were primed with Ral Partha White Primer. The rocket received four coats, was sanded again after it dried and got three more light coats afterwards. It was then given the toothbrush treatment again and was rinsed and dried.

I decided to start the painting process with Von Hutch. I just received Revell-Monogram's new Pro Modeler double-action airbrush for review, so I decided to try it out here. It's pencil-thin and easy to hold onto...a plus if you spend hours at a time with it glued to the palm of your hand. I thinned some Tamiya Flat Light Green and misted all the skin areas, being careful to avoid getting paint on anything other than the skin. I didn't mask these areas because I wanted to see what kind of control I could get with this new airbrush. I guess the answer is pretty good! I didn't have any trouble at all coloring within the lines. Next, I mixed up some Tamiya Dark Green and Tamiya Transparent Green about 20/80 and thinned it down enough to spray. This was used to punch in the deep shadows, like under the arm pits and between the muscles, and those lovely forehead creases.

I hand brushed the base color for the hair in Tamiya Flat Red. I also brushed the mouth color in with a mix of Tamiya Flat Red and Tamiya Hull Red. The teeth were painted in flat white and tinted around the gum line with transparent yellow. Both the hair and the tool box were given a glaze of transparent red and left to dry. The one eye was painted white and encircled around the base with transparent red. After this was dry, and I mean absolutely dry, I drew in the bloodshot veins with a .005 tech pen. The reason it has to be dry is because the paint will clog the tip of the pen if it isn't.

After everything was dry I gave Von Hutch a couple of coats of Dull Cote™ to protect him from being handled while I worked on the rest of him. The pants were painted Testors Blue Angel Blue, given a coat of transparent blue, and drybrushed with the base color plus white until they reached the point where they looked like faded old Levis. Von's tool box was painted flat red and given a coat of transparent red.

Now for the fun part...when all this has dried and been sealed with Dull Cote, it's time to log on to the PC and

scrounge for something cool. You don't have to do this, but I did it just to be different. I got on the Information Highway and looked for something to make into a sticker for his box because it just looked like it needed something on it! I don't know about you, but my paint box is covered in stickers of band logos and other weird stuff. So, I looked around and I finally decided that, since this kit was being painted for a fan of *Modeler's Resource*, Von Hutch should reflect that in some way. I went to the MR internet site and copied the MR logo face to my PC (with Fred's permission). Then, I imported it into Corel Photo House and did some minor alterations. After I printed it I checked to make sure it looked OK and then gave it a couple of light coats of gloss sealer to protect it. Then I brushed the back with white glue thinned with a little water and pressed it in place. After it dried I sealed the whole piece with gloss coat to protect him from damage while handling him for photos.

I set Von Hutch aside to get a start on the rocket itself. I had to trim the side fins to make them fit in the slots, but other than that there wasn't any trimming or putty work to do on it. So, I gave it an undercoat of purple to give the red a hint of blue to it. I then applied several coats of the red over it. I then thinned down some Tamiya Transparent Red to give the paint some shine and a deep gloss finish. That was the easy part. Next I painted all the trim with flat white and painted the bird with Golden's Carbon Black. I painted the nose spike white with a few alternating bands of red and black near the tip and the base. The cockpit was painted flat black and left that way since there is no detail in there, and not much of it will be seen. Once this was all dry I sealed it with gloss coat and left it to dry.

The two pieces that make up the base did not fit together very well. Easy, just grind it until the seams match, right? Wrong. If I did that, the smoke clouds wouldn't match up properly. So I got out the Milliput™ and packed the gap with it and built it up to match the clouds. Since the Milliput will react like clay with water, I used water and a soft brush to smooth the surface and blend the seams and make them as invisible as possible. Then I let it cure overnight. I primed it in white and used the airbrush to paint the smoke trail a light grey. I punched in the shadows on the clouds with the airbrush and carbon black. I then drybrushed in the highlights with white.



Now for the craters and dirt. Since the rocket and Von Hutch are both brightly colored I didn't want to overstate the colors on the base, but I didn't want to make it too bland either. Therefore, I painted the dirt a desert tan with a little orange mixed in, and gave it a wash of translucent orange mixed with a little brown and a small amount of black. Once this dried I airbrushed on a lighter shade of the base color with the Pro Modeler airbrush. I am impressed with the control I can get with this brush! I didn't mask anything on this kit and I had a negligible amount of touch-up to do. I hate having to stop and mask stuff off, especially irregular surfaces. So I have learned to either use a brush or be really careful with an airbrush. After all this was done I painted the flames coming out of the rocket engine. I used Citadel Sunburst Yellow, Testors Italian Red, and Citadel Blood Angels Orange. I like the Citadel colors for brush painting since most of them are not quite opaque and they dry a little slower than the Testors and Tamiya. They definitely lend themselves to blending with a brush. So that's what I did: I worked the yellow in first and then the orange, being careful to overlap and blend the orange into the yellow and then repeated the same process for blending the orange into the red and back through to yellow. It's not as hard as it sounds, so give it a try!

I picked out some of the rocks in different colors with a small brush and produced some of the deeper shadows with the mix I used for the wash by running it into the deeper cracks with an 10/0 liner brush. And that was all there was to the base.

Well, except for Spot...at least that's what I named him. He's the little one-eyed freaky-looking starfish thing on the base. He lives in a crater and looks worried about the fact that Von Hutch doesn't have a driver's license. I painted him purple to contrast the colors of the crater and complement Von Hutch. I base coated him in royal blue and blended a medium shade of purple and white into the royal blue a little at a time to build up the highlights. The eye was painted white with a black pupil, and his collar was painted a bright red with a silver nameplate. After the silver was dry I added his name with a .005 black tech pen. These pens are great for adding small detail, I can't stress that enough. I have been using them for years and I can't remember life without them in my paint box. They are cheap and easier than trying to paint an eye or small lettering with a tiny brush.

Well, back to the kit! It's time to deal with those white metal castings. I painted the tongue a dark blood red and drybrushed it with Sunburn Red (from the new Freak Flex line from Badger), and then gave it a wash of Dried Blood Red (also Freak Flex) to bring out the shadows. I wasn't impressed with the paint brush casting, so I ended up leaving it off and using the bristles from an old drybrushing brush to replace the original. Then the whole thing was given a couple of coats of clear gloss to seal him and he was done and ready to ship to the customer!

Overall, I think this was an easy kit to build. I had a lot of fun and the subject is something everybody will get a laugh out of. It looks a lot rougher right out of the box than it really is and I was a little worried about my ability to finish this kit until I got going and saw how simple it really was.

When all was said and done, I found that there is no wrong way to paint it since Von Hutch looks just as ugly no matter what color you paint him! So keep your eyes peeled for bargains and remember, if you see a cool kit or have a good idea drop me a line at Faust87619@aol.com. Also, I have just started an Internet page at <http://members.aol.com/faust87619/index.html> and I will be posting any article corrections/additions up there. Currently, the corrections for the Slave-1/Thunderbird-2 are there and will be for a long time, so if you want to know what you missed, drop on by. See you all next issue!



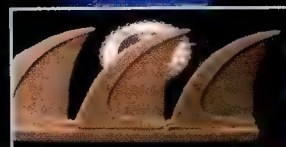
ALL THE PIECES RIGHT OUT OF THE BOX.



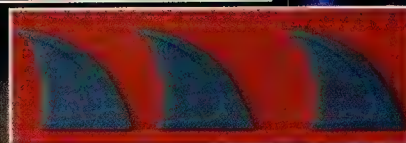
PARTS CLEANED AND DRILLED FOR PINS.



LEFT ARM PUTTIED AND READY TO SAND.



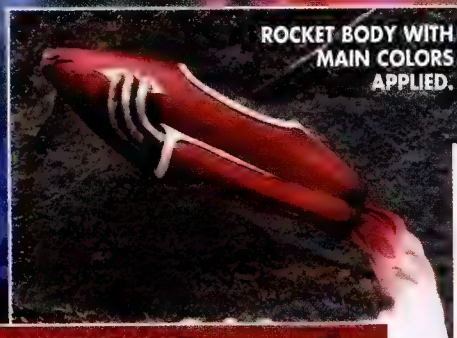
ROCKET FINS BEFORE AND AFTER CLEAN UP.



COLORS BLOCKED IN AND GREEN SHADING STARTED ON THE SKIN.



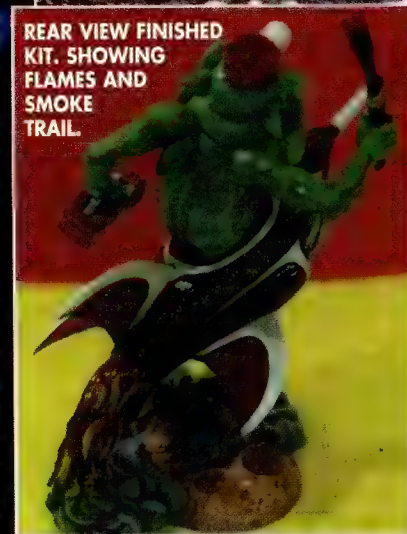
SHOWING SHADOWS AND HIGHLIGHTS ON SKIN.



ROCKET BODY WITH MAIN COLORS APPLIED.



SPOT THE CRATER CREATURE PAINTED AND READY TO GO.



REAR VIEW FINISHED KIT. SHOWING FLAMES AND SMOKE TRAIL.



BASE COLORS BLOCKED IN AND SMOKE TRAIL DRYBRUSHED WITH WHITE. ORANGE/BROWN WASH APPLIED TO CRATERS. NOTE: ALL COLORS EXCEPT WHITE DRYBRUSH WERE APPLIED WITH THE PRO MODELER AIRBRUSH AND NO MASKING. ALMOST NO OVERSPRAY!



CUSTOM TOOLBOX.

SLASH: DINOSAUR LOVIN' HEADBANGER!

by BOB MORALES



In issue #19 of *Modeler's Resource*, I had the distinct pleasure of being interviewed by Mike Fredericks, publisher and editor of *Prehistoric Times*. During this interview I mentioned my long-time friendship with guitarist, Slash. What most people don't know is that Slash has had a lifelong interest in dinosaurs, monsters and sci-fi and is an avid collector of model figure kits.

With valuable input and suggestions from Fred DeRuvo and Jim Bertges, I conducted the following candid interview with

Slash at his huge, new, two-story home in Beverly Hills. I would like to extend sincere thanks to my friend, Slash, for taking time out from his very hectic schedule to sit down with me for the interview. Slash is currently writing new songs for a second album, for his band, "Snakepit."

Bob: What is it exactly about dinosaurs and the prehistoric you find so interesting?

Slash: From day one, as far back as I can remember, dinosaurs and reptiles, animals in general but especially dinosaurs...I couldn't tell you exactly what started it, but I think the first thing I ever saw when I was in England (Slash's birthplace-Ed) was Crystal Palace. That was the first thing I can remember and I was in awe!

Bob: Crystal Palace Park, with the famous dinosaur statues created by Benjamin Waterhouse Hawkins. Was that close to home for you?

Slash: It was a drive, out of the silken trend. It was a special occasion to go there.

Bob: Do you have any modeling experience yourself? If so, what types of kits did you build or do you build?

Slash: Way before I could afford to have you come down here and do them for me, because I don't have the time to do them anymore, way back when all those...I think Revell used to make them? All the snap-together kits...Aurora and all those really old, funky English ones...

Bob: Lindberg, Pyro Plastic, Lifelike...

Slash: Yeah, I used to put those together and that was basically about it, maybe some of the mammal stuff that came out like the (Endangered Species series) White Rhino, snap-together. And it was all the way up until...probably around the time I met you, and started going to Kit Kraft is when I stopped doing it myself and started having somebody else do it. Because I realized there were so many people out there, that that's all they do...because I would always give a kit a base coat, the eyes and the horns and the teeth and then I would get on the phone or have to go on tour (with Guns) and by the time I got back, I'd lost interest.

Bob: Tom Gilliland used to work at Kit Kraft (he's now at Rick Baker's special effects studio). Did you ever have him to some kits for you?

Slash: Yeah, I've probably got about...close to a dozen of his around (laughing), everything's so sprawled out.

Bob: When it comes to dinosaurs, do you have a favorite?

Slash: I'm a theropod freak as you know. I like the carnosaurs. I'm not really overly partial. I do tend to like the meat-eating...predatory dinosaurs more than anything. I think probably the prehistoric rhinos; 'Titanotherium, Uintatherium...all those "therium," rhino-like animals. I've always been into those. I haven't really figured out whether or not the sea "dinosaurs" are actually considered dinosaurs or reptiles yet, 'cause they keep going back and forth about that, but I've always been fascinated by Elasmosaurus and Plesiosaurus and stuff like that. A few of the prehistoric fish and sharks too. There's a killer exhibit of the Coelocanth in the London Museum. You've got to get me to bring my dinosaur books out and I'll start showing you everything and we'll be here for hours. I have a few ceratopsian (horned dinosaurs) kits and some duckbill dinosaurs.

Bob: You don't have many monster or sci-fi kits?

Slash: Just a couple of them. I'm not real partial to those. I like my King Kong kits and my Gorgos, including one Gorgo kit you're doing for me.

Bob: Are there any creatures dear to your heart; movie monsters or dinosaurs, that you'd like to see produced?

Slash: I like naked girl kits!

Bob: There you go!

Slash: Actually, Tom (music associate) painted a vampire girl (Zaleska) for me and I have another chick with bat wings. I saw these in a Monsters in Motion catalog and I'm starting to think "I'm gonna start collecting a lot of those!" (laughing). The funniest thing is that I don't have any living reptile kits. I've seen them in Japan.

Bob: If you were attracted to dinosaurs, monsters and models as a kid, was there a time where you felt you had outgrown them? Did your interest in music replace that interest?

Slash: No. I'm the eternal teenager. Everything I liked as a kid I still like now. I mean if you think about it...pinball machines, toys all around the house and all the kits and all that kinda stuff. Cars, girls, all the same stuff that I liked when I was little; growing up hasn't changed a bit, although I don't have enough time to play around as much as I used to because I'm a full time guitar player; 24/7. But when I do have a moment, I just like having them around.

Bob: Is there any crossover between your music and your interest in fantasy, monsters and dinosaurs?

Slash: The only time those things, those two subjects, meet on the same ground is if I get asked to write a score for a movie and whether or not I write anything for a horror movie remains to be seen at this point, because I get offers; I just haven't gotten turned on to. There's a lot of crap that's being put out and it's very rare that something comes out that you really want to get behind. I just went and saw Alien: Resurrection. I'm glad I didn't have anything to do with making that - any music for that, you know? I didn't like it. I saw it last night; I fell asleep during the movie.

Bob: Oh no! You recently had an opportunity to meet with world famous paleontologist, Bob Bakker. What happened with that?

Slash: I went to the, what was it? The Raptors to Rex Exhibit and it was in Michigan (Sturgis). So, I went out and I was really well received and it's funny, but I don't know why they called me up in the first place. I guess they heard that I was interested in this kind of stuff.

Bob: And told them...

Slash: They flew me out there and put me in a First Class hotel and I signed autographs. We also did a press conference; me and Bob together.

Bob: He's great.

Slash: He was an interesting character; he's very set in his ways about what he thinks did or did not happen as far as evolution is concerned; having to do with dinosaurs...all their physiological characteristics and so on and so forth. We had a good time; we hung out; we had dinner and talked dinosaurs. I know everybody else there; there were no real music fans.

Bob: Is Bob Bakker a Guns 'n Roses fan?

Slash: Well, he knew who were were; he wasn't overly enthusiastic. He didn't come with his GnR T-shirt on or anything like that. But, we had a good time and it was a really interesting exhibit. I got to meet a couple of the other people, or colleagues Bob works with. So, it was definitely an experience. I took Renee (wife) with me. Renee wasn't that there was such a "dinomania" thing going on until she met me, so it tripped her out.

Bob: You have bronze statues by several artists, like Tony Merrithew, Mike Trcic (Jurassic Park T-rex) and Charlie McGrady's resins. Do you have any particular favorites?

Slash: As far as the bronzes are concerned, my favorite is either the one you have, the Ceratosaurus - I have three bronzes displayed in a row by the bed; the little T-rex, the little 'raptor (both Mike Trcic pieces), those are cool. And I like my big T-rex and Deinonychus pack (by Tony Merrithew); that one's cool.



Bob and Slash, out in the backyard of his home. A Brachiosaurus dinosaur fountain is the centerpiece in his tropical garden.

Bob: You got that in Tokyo, didn't you?

Slash: Yeah, that one I have to say is the most original one because when I saw that, that was really expensive and I had to sit there and really ponder, not to mention wheel and deal with an interpreter in Japanese. But, it was the most unique one that I've seen so far. It was one of those things where I wanted to walk out with the whole store, but I could only afford *that* one if I was going to have any. There was also a bronze Ceratosaurus skull which was just awesome! I couldn't buy the two. So, that one's definitely one of my conversation pieces because, even though it's pretty much anatomically correct, but it's not so...detailed; perfectly detailed as far as the skin and claws. As much as one of these other bronzes and kits would be; it's almost like avant garde...

Bob: Impressionistic, more artsy and fanciful than it is scientific...

Slash: Yeah, physically, it looks right, but at the same time, it's not. But it was worth it, you know, and it just sits there (laughing).

Bob: You saw The Lost World, the premier, can you tell us how you felt about the film?

Slash: I've seen it sooo many times, it's been in the air, playing back and forth and back and forth, from Europe (no stranger to jet lag) and I liked it the first time I saw it. When I went to the premier, it was pretty exciting. It was my very first movie premier and I had to walk down the red carpet, take pictures and all that. It was a trip. They told me I was going to a screening; they didn't tell me I had to walk down that lane. There were millions of people on either side and I had just come back from rehearsal so I looked like I do now, (in jeans, T-shirt and ponytail). Anyway, so I thought the dinosaurs looked great, but I think the overall - what's the best way to put it? When the very first one came out, that was such an awesome (expletive) piece of celluloid to go and see, so there was no topping that. If the second one had come out first, it probably still would have been just as awesome. But, I think the initial excitement sort of wore off.

Bob: Are there any other musicians who share an interest in the fantastic and models that you know of?

Slash: Not that I know of. I'm sure they're out there...um, probably some of the guys from the speed metal bands, like Slayer and Pantera; those kind of bands.

Bob: I heard at one time that one of the guys from Metallica was interested in monsters.

Slash: He's into TOYS; Japanese toys, not the kind of earthy stuff I collect; Kirk Hammett, the lead guitar player. And then, one of the guys mentioned in the band, Slayer, I know that he collects snakes. There are a few snake collectors out there. He used to get us all into one room and start talking about herpetology (laughs). But other than that, as far as this goes, I seem to be the reigning dinosaur king in the rock and roll world (laughs)... so far.

Bob: There's a sub-genre in modeling that focuses on rock musicians. Are you familiar with any of these?

Slash: I've never really paid much attention. I know I've seen some of the Kiss ones. I bought my old drummer a Kiss skull - a Gene Simmons head - that I picked up at Kit Kraft. I saw one of *myself* in Japan, but that was hand made. That wasn't for sale. It was perfect, from the boots to the top hat and the guitar; everything! Other than that, I haven't really paid much attention. It's like I'm really single-minded. I focus on the one thing that I like and don't pay attention to anything else.

Bob: Would you like to see yourself immortalized in resin as a kit?

Slash: (pauses) I don't know... that's scary (laughing). I guess that'd be sorta cool, you know, if someone did that and people actually are interested enough to have one around the house. For some strange reason that sounds sort of spooky though. You'd have to be sort of weird to, you know, if you had me in full gear (boots, top hat, leathers) and you had a model of me in the house, people would think you are weird (laughing).

Bob: If you wouldn't have a problem with it, that's something I'd like to sculpt.

Slash: No, that'd be great. After you gave me that photo of yourself dressed up like me a couple of Halloweens ago, I still have that, upstairs. No, if you did that, it'd be pretty cool.

Bob: Great!

Slash: Joey Orosco did a 3-D sculpture of the Snakepit logo. It stands up on its own. It's awesome. He hasn't painted it yet. I called him recently - he's always really, busy at Stan Winston's Studio. One of these days, he'll finish it, although I don't keep any Guns 'n Roses paraphernalia around the house at all; that's the only thing I won't put up.

Bob: Can you tell us anything that's happening or may happen with Guns 'n Roses?

Slash: With Guns? Right now, for me, everything with Guns 'n Roses is at a standstill. I know that Axl's pursuing finishing up an album; going out and pursuing it on his own. None of the original members are in the band anymore. And so, in the meantime, I've been gone from the band for three years and I've been so busy just doing my own thing that it's - I'm not really concerned about it anymore, you know? If it happens, it happens. But, if it doesn't, it's not really any skin off my nose.



Several assembled/painted kits wait to be placed on the many shelves and cases being built for Slash.

Among a few other dino kits and sculptures, is my sculpture of (center) "The Beast From 20,000 Fathoms" I did for Slash.



Slash told me no one wants to play this pinball because "it sucks," but it's so old that it has become a valuable collector's item.

Most of us have budgets that limit our collection to model figure kits, but look what Slash is collecting!



Slash's newest pinball (one of at least 17 throughout the house), "The Lost World" machine is one of the most state-of-the-art around, complete with all of the dinosaur sounds and even dialogue from the movie!

Complete with axe bass and spiked codpiece, this was the second time I dressed up as Gene Simmons for Halloween. As you've seen, I also dressed up as Slash one year and Alice Cooper another year.



FANTASIMONIUM '98

with coverage by Jim Bertges (photos by Jim Bertges & Fred DeRuvo)

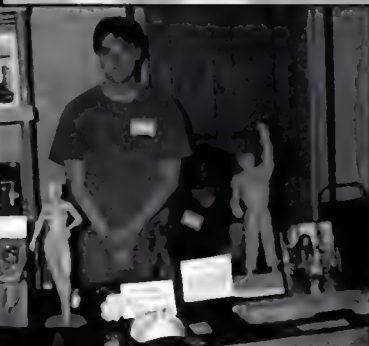
Fantasimonium™ can be summed up easily and succinctly in one word... fun. It was like a big bunch of friends and fans gathering together for a day of models, movies and, I'll say it again, fun! A great time was had by all in attendance, dealers and public alike. It was reminiscent of days long gone when shows like this were new and exciting and everybody had a great time. The atmosphere was easy going and friendly, judging by the smiles on the faces and enthusiastic responses, Fantasimonium was an unqualified success.

As a first time show, it was a bit smaller than many had expected, but there was so much offered and the admission price was so reasonable that there was little reason for complaint. The main room was intimate and held nearly thirty dealers and guests, including Lunar Models, Herb Deeks Models, Cellar Cast, Spectral Motion, Dimensional Designs, Headhunters Studio, Badger Airbrushes, Jones Bones and many others. Celebrity guests included Bob Burns and The Boys of Halloween, Brinke Stevens, Debbie Dutch, Reggie Bannister of the Phantasm films, legendary stop motion animator Jim Danforth and Bob May, the man inside the Lost In Space Robot. A separate area, dubbed Schlock Theatre, offered screenings of such 50s black & white classics as Little Shop of Horrors and Plan Nine From Outer Space and "Halloween In America" as well as special previews of Blade, Zorro and a twenty minute preview of the summer blockbuster, Armageddon. Between screenings, seminars were offered in both model painting and sculpting. There was also a display of authentic movie props and make-ups courtesy of Bob Burns, The Character Shop and KNB EFX. In addition, there was a display of classic hearses, ghoulish face painting for kids and a giant sized Frankenstein Monster mascot wandering through the crowd, greeting the fans with Vampi, the Vegetarian Vampire. On top of it all was a fabulous model competition with an array of fantastic entries. It was a day well worth the \$5 admission price.

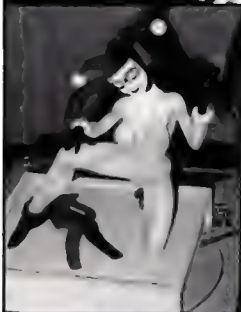
Among the new items seen for the first time at Fantasimonium was the finished sculpture for Cellar Cast's new Boris Vallejo piece, Leather Jacket and Herb Deeks' freshly molded and incredibly detailed resin "Bat Plane" based on the stubby plane from the Spy Smasher serials. The Badger Air Brush company was also on hand with an assortment of new air brushes and their new line of air brush friendly Freak Flex paints. This was the first show for the new owner of Lunar Models, Phil Lublin to pre-



Above: Warning! Warning! Bob May hams it up with Debbie Dutch, Danalah and Brinke Stevens. **Right:** Sculptor, James Hakola, producer of Ballistic Rose & Goddess of Alloy. **Below:** Joe Sid of Neo Modeltech.



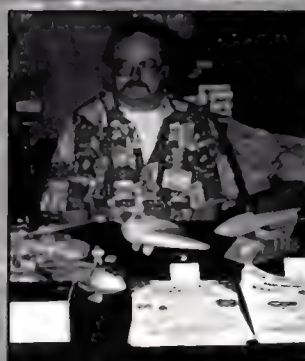
Left: Silvia DeRuvo & Fresnan, Rod Lopez discuss the products on the Modeler's Resource table. **Above:** Ken Schlotfeldt of Badger Air-Brush Co.



Left: Gabriel Garcia's 'one-of', Naked Joke. **Below:** Randy Vandall's seminar on painting. **Below Right:** Joe Laudati's sculpting seminar.



Above: The crowds eagerly await the opening.



Right: Herb Deeks of Herb Deeks Models.



Contest Winner not pictured:
Timothy Oxley for 2nd Runner-Up/Orig. Concept for Al

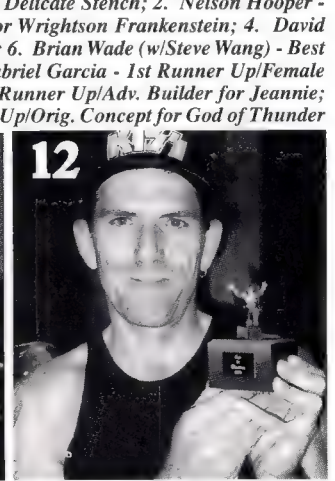
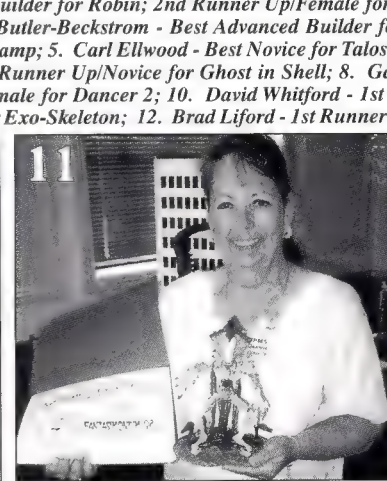
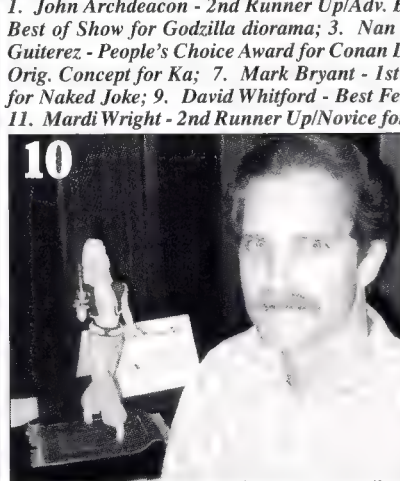
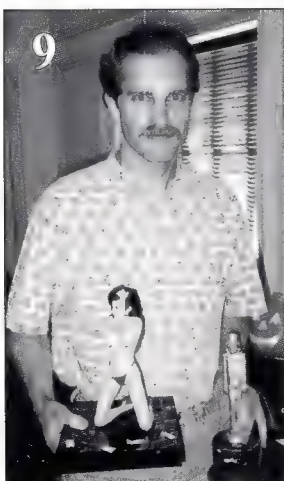
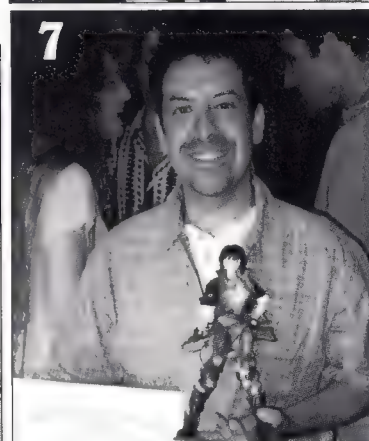
sent Lunar's continuing line of fantastic kits. Jeff Taylor of Taylor designs displayed his newest kits, Silverback, a beautifully executed 30 inch resin gorilla kit and their gorgeous Ashlyn Gere kit which was sculpted by Jim Danforth. Legends in Three Dimensions was also in attendance with their new pre-painted busts of Agents Mulder and Scully and the finished sculptures for their upcoming Star Wars Cantina Band Member and Tusken Raider. There was a wide array of product available from everyone, ranging from Monsters In Motion and Dimensional Designs to Neo Model Tech and Michael Burnett Productions.

A highlight of the show for many in attendance was the sculpting seminar conducted by Joe Laudati. Joe's very informative talk covered one of the most important and often overlooked aspects of sculpting, creating an armature. In the course of a half hour, Joe demonstrated his unique methods for making an armature that provides the sculptor both support and flexibility. Joe fielded questions from the audience and revealed some of his own sculpting secrets. For those not in attendance, Joe is starting a series of articles here in the pages of *Modeler's Resource* covering many of the same topics. The day's second seminar was a demonstration of airbrushing skintones by Randy Vandall, the resident pro painter of Kit Kraft. Randy demonstrated mixing and shading techniques to an appreciative audience that included none other than Tom Gilliland. Many modelers walked away from the seminars armed with new knowledge and the determination to try it out on their own creations.

On a personal note, it was great to meet face to face with fellow *Modeler's Resource* contributors Jerry Buchanan, Bruce Byerly, Bill Craft, Tom Gilliland and, of course, the entire DeRuvo clan. It's been said that these model shows are like family reunions and for me, that's always one of the highlights of any show. We get together with people we see only once or twice a year and have a great time talking model talk and checking out the new stuff. It's great to get away from the workbench occasionally and make human contact with fellow model fanatics. Fantasimonium was the kind of show where there was plenty of time for catching up with modeling brothers while still having a great time enjoying the show.

It was an auspicious beginning for the only "other" Science Fiction/Figure Kit show on the West Coast. Plans are already in the works for next year's show. The dealers, the celebrities and the fans all have expressed their interest in returning for another great day. New sponsors are being lined up and a new and larger venue is going to be found. If you missed this year's show, start preparing yourself now for a bigger and even more exciting Fantasimonium next year!

Contest Winners



1. John Archdeacon - 2nd Runner Up/Adv. Builder for Robin; 2nd Runner Up/Female for Delicate Stench; 2. Nelson Hooper - Best of Show for Godzilla diorama; 3. Nan Butler-Beckstrom - Best Advanced Builder for Wrightson Frankenstein; 4. David Gutierrez - People's Choice Award for Conan Lamp; 5. Carl Ellwood - Best Novice for Talos; 6. Brian Wade (w/Steve Wang) - Best Orig. Concept for Ka; 7. Mark Bryant - 1st Runner Up/Novice for Ghost in Shell; 8. Gabriel Garcia - 1st Runner Up/Female for Naked Joke; 9. David Whitford - Best Female for Dancer 2; 10. David Whitford - 1st Runner Up/Adv. Builder for Jeannie; 11. Mardi Wright - 2nd Runner Up/Novice for Exo-Skeleton; 12. Brad Liford - 1st Runner Up/Orig. Concept for God of Thunder

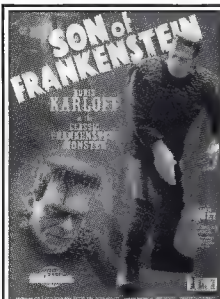
STRANGE NEW THINGS



COMING AT YOU!

Don't forget to tell these companies that you saw their product in *Modeler's Resource*!

Dealers/Manufacturers: Send us your pictures and information for free placement in this section. Get the word out about your products!



GEOmetric

The Frankenstein Vinyl Kit, sculpted by William Pacquet is available. Licensed by the family of Boris Karloff, kit depicts Karloff as he appeared in the 1930's classic *Son of Frankenstein*. The all-vinyl kit is 1:8 scale and can be built with the monster holding the Inspector's artificial arm. SRP is \$49.99.

Issued separately is GEO's *Son of Frankenstein* resin base, sculpted by Steve West of Cellar Cast. Base depicts the climactic scene in which the monster holds down Dr. Frankenstein's young son while he fights off the authorities. SRP is \$45.00. Also available are three new model customizing kits: **Skulls**, **Cats**, **Rats & Bats** and **Creepy Critters**.

For the **Predator** enthusiasts, GEOmetric has just released their **Predator Customizing Kit**, containing an alternative helmeted head and hand for our 1:8 scale vinyl Predator, metal wrist blades, a metal spear and a skull and spinal chord. Kit was sculpted by Garrett Fasano of Madhouse. It retails for \$24.99.

Bot Building Booklet

Bot Builders rejoice! Here is the official, definitive, full-color instruction booklet. And hey, if you're mechanically challenged, it's still fun to read all about the "innards" of Crow, Tom Servo and Gypsy.

Boast of your accomplishments, even if you've only gotten as far as buying the paint! The Bot Building Booklet is Item #12A...\$12.00.

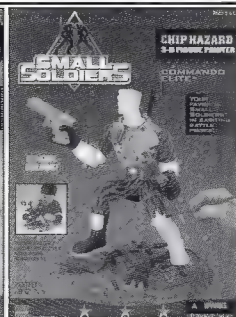
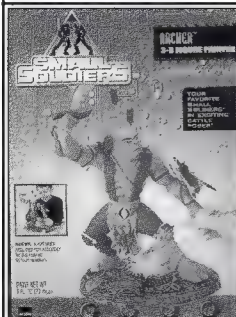
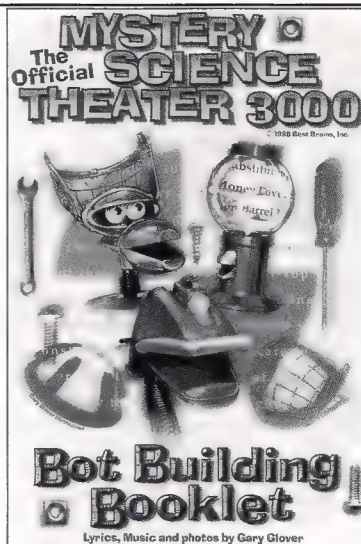
For more information, contact:

MST3K Fan Club

PO Box 5325

Hopkins, MN 55343

<http://www.mst3kinfo.com/>



Small Soldiers!

Hasbro has entered the figure kit arena with these two new **vinyl kits** based on the recent smash movie, "Small Soldiers." These models are 1:6 scale and molded in soft vinyl which actually SNAPS together! Includes 9 to 10 pieces and vacu-formed base. We found our kits at our neighborhood Target store, but you may wish to check K-Mart, Wal-Mart or any other similar outlet for these. Cost? An unbelievable 'less than \$10 each' price on these kits!

<http://www.hasbro.com>

Brainstorm Comics, Inc.

has entered into production of a pre-painted statue of its most popular character, The Vampress Luxura. The statue is sculpted by Shawn Nagle from an original design by Kirk Lindo. The statues retail for \$150.00 and are limited to 250 pieces. Shipping is slated to begin in August '98. For more information, please contact: **Brainstorm Comics, PO Box 2521, Fayetteville, NC 28302.2521 Tel: 910.323.3737 Fax: 910.323.0633 e-mail: vamplux@vamperotica.com**



Alienage Models

To all our customers and future kit buyers: We at Alienage Models wish to sincerely apologize for any delays you might have been put through when purchasing our "Bride Accessory Lab" or "Bust of Frank" kits. We now have a brand new manufacturing facility and state-of-the-art pressure casting equipment. We are ready to fill all orders in a timely manner with quality figure kits! Get set for coming attractions: "Bust of Bela", 5" high; Ardath Bay (Boris) 1:6 scale, as well as a few surprise offerings. Please contact: **Alienage Models, PO Box 9026, Milesburg, PA 16853**

From the Italian Garage

and sculptor, Pietro Nicoletti comes a number of new and originally designed kits: shown from left to right are: *Peter and Cyberwik*, *Alexandra* and *General Phixott*. There are 9 kits in all and you can find out more by contacting:

**Nicoletti Sculptures
PO Box 1, Succ. 6
06127 Perugia
Italy
e-mail: pietnico@tin.it**



Stratosphere Models

Here's a young, cyborg female special agent and fighter, **Tuned Agent A-1**. 1:6 in scale and comes with sword, hands in detailed white metal. Also includes vac-formed plastic (armor). Cost of the kit is \$75.00 with the following shipping costs: US - \$8.00 USD; Canada - \$6.00 USD; Foreign - \$15.00 overseas.

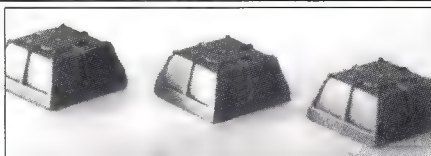
Please contact the following: **Stratosphere Models, 2940 Barclay, #B, Montreal, Quebec, Canada H3S 1J9 Tel: 514.739.7323**





Dominique

is a 1:6 scale flying vampiress with base. Sculpted by Gabriel Marquez; this kit should be available sometime this fall. Cast by Mark Brokaw. Contact: **Artistic License Prod.**
Attn: Jerry Buchanan
3537 Seasons Dr.
Antioch, TN 37013
e-mail: JerryBuchanan@home.com



Landing Pads for the Jupiter 2

Skyhook Modls announces replacement Jupiter 2 Landing Pads. Set of three at a cost of \$10.00, postage paid and includes detailed instructions. Contact: **Skyhook Models, PO Box 327, Carmichael, CA 95609**



Grim Reaper

The folks at Jayco Hobbies have surprised us with a new Grim Reaper kit. Get it before it gets you! Contact:

Jayco Hobbies
3069 Hull Avenue
Bronx, NY 10467

Mourning After

Here's a 1:2 scale (9½" tall) solid resin bust, sculpted by Mike O'Brien and poured in "jaundice yellow." Cost is \$85.00 plus s/h and you can get yours from:

Mob Scene, 250 W. Elmwood Ave, Unit F, Burbank, CA 91502 Tel: 818.845.0595



Dragon Hunter

After a number of false starts, the Dragon Hunter resin kit is now available directly from the sculptor/creator. Price is \$165.00. For more info, contact:

Joe Comstock
Comstock Creative
26096 Adamor Rd
Calabasas, CA 91302
Tel: 818.878.0313
Fax: 818.878.3303
comstockc@aol.com

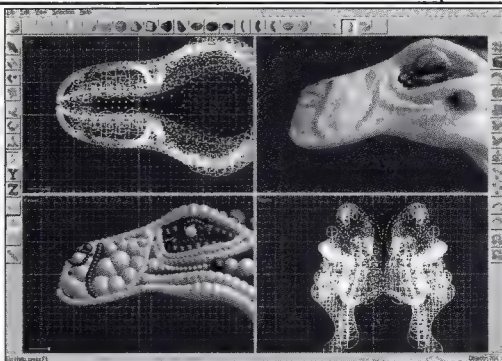


Goddess in Alloy™ (Gina)

Here's the latest from G-Zero (James Hakola's company) and the creators of Ballistic Rose and Mach Angel. The particular kit is 1:4 scale (total height is 18 1/4") and comes with: base and brass spear shaft, 19 cast resin parts (interlocking) and detailed paint and assembly instructions.

Cost is \$179.95 (plus \$8 s/h). Visa/MasterCard accepted. CA residents must add 7.75% Sales Tax. Order yours from:

G-Zero
PO Box 171, Los Alamitos, CA 90720-0171
Tel/Fax: 562.493.2455
www.caldex.com/g-zero



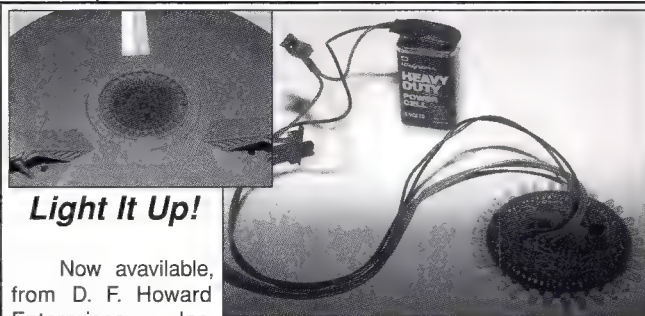
Organica Model Software

This particular software was primarily created for 3-D object rendering and has found a niche within the TV/movie industry.

Within the model industry, this software is a fantastic pre-visualization tool allowing the artist to see the finished product prior to the actual physical version. Taken a step further, if tied into a CNC Milling Machine, the artist has the ability to take what's been created on the screen into physical model form.

Retail price is \$300, but through a special agreement with the manufacturer, we've been able to have it offered at a special price until the end of October; you can get your copy for only **\$149.00** plus \$5.00 s/h.

Contact:
Impulse
7250 Peak Dr, #102, Las Vegas, NV 89128
Tel: 702.948.1100 Fax: 702.948.1104
800.328.0184 (USA)



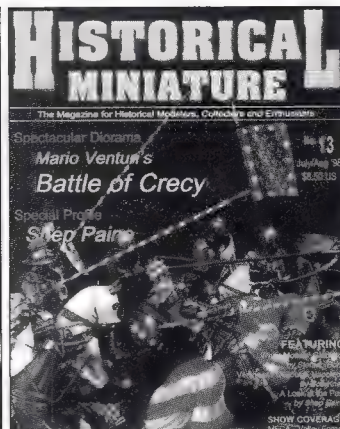
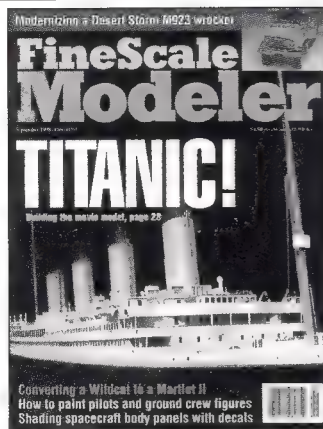
Light It Up!

Now available, from D. F. Howard Enterprises, Inc. comes a way to bring your Polar Lights™ Jupiter 2™ to life with this fusion core lighting kit.

Featuring a 32 LED circuit board with 8 active LEDs rotating in pattern as seen on the LIS TV show. With a flip of a switch, you can adjust the speed of the rotating lights from hovering (slow) to in-flight (fast). Powered by a single 9 volt battery (not included). No assembly required. Installation is easy and does not interfere with lower level flooring.

Cost? **\$19.95** plus **\$4.00 s/h**. Order their special package deal and get the Polar Lights J2 model and lighting unit for only \$41.95 plus \$6.00 s/h. Allow 2 to 4 weeks delivery. A wireless dome lighting unit is now being developed also. Checks or money orders.

Stay tuned and contact:
D.F. Howard Enterprises, Inc.
Dept 200, 2118 Selzer Ave, Cleveland, OH 44109



• **FineScale Modeler Sept '98:** This issue of *FineScale Modeler* has some great articles going for it, chief of which is the FSM Showcase Titanic! by Special Effects artist, Gene Rizzardi. Included are quite a few in-progress shots of the ship as it was being constructed (in 1:20 scale) for the movie. Interested? Contact: **FineScale Modeler, Kalmbach Publishing Co, 21027 Crossroads Circle, PO Box 1612, Waukesha, WI 53187** Check out their Internet site at: <http://www.finescale.com>

• **Historical Miniature #13:** With a new look to the masthead, this magazine continues to crank out some great articles. Included in this issue is a special profile on Shep Paine, show coverage of MFCA - Valley Forge, White Models' Gladiator, Verlinden's Duvout & Napoleon, coverage of Mario Venturi's Battle of Crecy diorama plus tons more! Contact: **R & K Productions, 6080 Sunnycrest Dr, Agoura Hills, CA 91301-3846** Tel: 818.991.9044 Fax: 818.991.9585 rkprod@mindspring.com

• **DRONE #37:** Here's quite a bit of coverage from UK Correspondent, Andrew "Mad Dog" Hall and the regular group of Dronettes. There is coverage of Aliens, Julia, from Hellraiser, Tank Girl, a review of Starship Troopers, the video, Randy Bowen's "Werewolf," the beginning of an interview with Martin J. Bower and a ton of things that are sure to get your modeling appetite going. If you are always interested in seeing what's available on the other side of the pond, then this mag is the one for you. Contact: **FTVMC, 172 High Hope Street, Crook, Co. Durham, DL15 9JA United Kingdom**

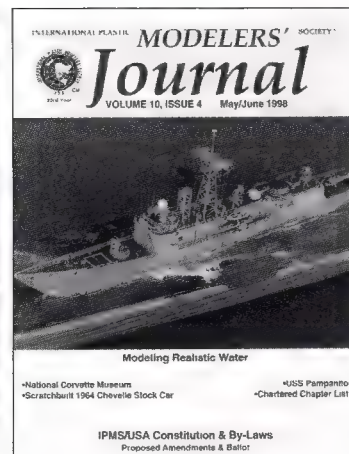
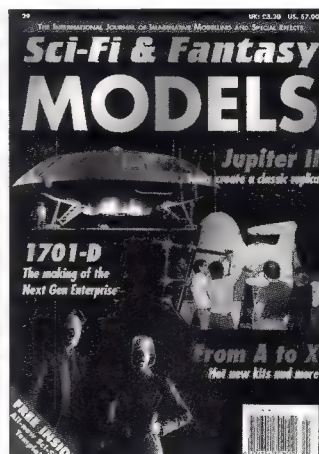
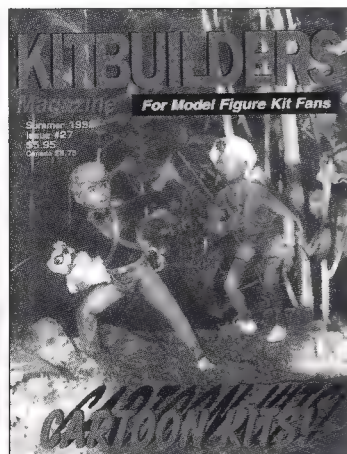
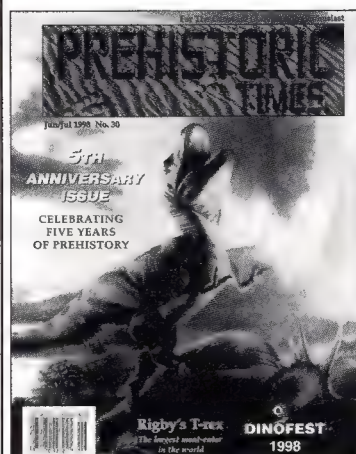
• **IPMS Modeler's Journal May/June 1998:** As I've indicated before, this mag is on the cutting edge, in many ways, for those who are into "things that go" whether it's a ship, a truck, a plane or a car. This particular issue has an article that I enjoyed by Rusty White on Modeling Realistic Water. The only difficulty is that there are not a lot of pictures, but mainly shots of water already finished. The text reads well and is very useful. For more information on this magazine and joining the

IPMS Society, please contact them at: **International Plastic Modelers' Society/USA, PO Box 6138, Warner Robins, GA 31095-6138.**

• **Sci-Fi & Fantasy Models, #29:** Cool stuff for those into the special effects interests. Coverage includes Icons' replica of Jupiter II, Michael Burnett Studios coverage, model kit review, including Polar Lights' LIS Robot, AB Models' Thunderbird 3, scratchbuilding the Millennium Falcon, Alien Resurrection's Betty and a ton more. For information, please contact: **Tangents, PO Box 7461, Burbank, CA 91510** Tel: 818.848.2384 (USA & Canada); **Next Millennium Publishing Ltd, 7 Pine Street, Haslingden, Rossendale, Lancashire BB5 5ND, UK (Europe & Japan); 21st Century Marketing, GPO Box 2541, Canberra ACT 2601, Australia (Australia & New Zealand).**

• **Kitbuilders #27:** This issue heads into the cartoon realm and covers a great deal of ground with many of the kits that have been produced over the years from this genre. Also included is coverage of the First Florida Monster Modellfest; John Tucky's X-O Facto column highlights the creation of a city block diorama for our ol' pal, Godzilla. This King of Crush destroys part of the skyscrapers as he waltzes through town. WonderFest and MMPV coverage also made it to the pages of this issue. A unique feature of this particular issue is the highlights of the trip that Gordy along with Bill Bruegman took to England. As a matter of fact, it looks like Kitbuilders already has a European Headquarters site picked out.) For more information, please contact them at: **PO Box 201, Sharon Center, OH 44274-0201, Tel: 330.239.1657 Fax: 330.239.2991 e-mail: gordys_kitbuilders@juno.com**

• **Prehistoric Times June/Jul 1998:** is celebrating 5 years of producing a magazine that caters to those who thoroughly enjoy anything prehistoric! With this issue, there's a change in the way they look too. Coverage in this issue includes DinoFest coverage, the origins of PT; the Archaeopteryx Story, What's New in Review, Modeler's Workshop and more. Get your copy while it lasts. Contact: **Prehistoric Times, 145 Bayline Circle, Folsom, CA 95630-8077.**



Pleasantly Surprised at

The 1998 IPMS Nationals Convention

by Fred DeRuvo

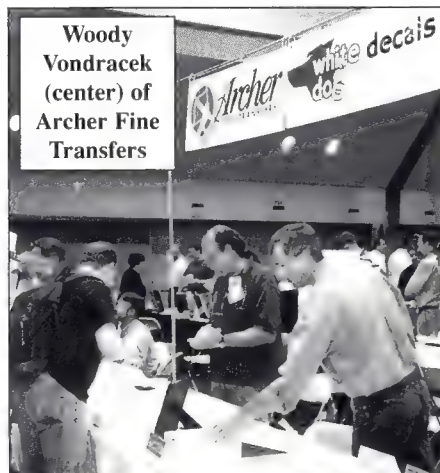
On July 2nd, Silvia and I found ourselves on the way to Santa Clara, CA for the IPMS Nationals Convention. Now, I have to be straightforward here and let you know that I wasn't really expecting much. I've been to numerous IPMS events and shows and they've all pretty much had the same emphasis: cars, boats, planes, tanks and trucks - all things that go (not that there's anything wrong with that!). Sure, you'll find the gamut of science fiction ship models, but not a lot and the absence of figure kits is usually noticeable. All this, has been changing little by little over the years as we were to pleased to discover...

We arrived at the Westin at roughly noon and began unloading the car. While Silvia went up to the room to freshen up, I began setting up our table. By the time Silvia had joined me at our table (a half an hour later), I had sold 5 kits. What was remarkable to me was the fact that people were coming over to the table and going, "I'll take one of those and one of those." For the remainder of the afternoon, this was a regular occurrence. We were completely sold out by 5:00 and I had to ask the folks who purchased the last *Barely Working* and *Sitting Pretty* kits if I could keep them on the table (I hadn't brought the build-ups of these two kits because I didn't think it would attract the notice of the IPMS modelers. *Wolf-Spirit* and our *Wolf-Spirit* bust were there, but not the other two). For the duration of our stay, we took orders.

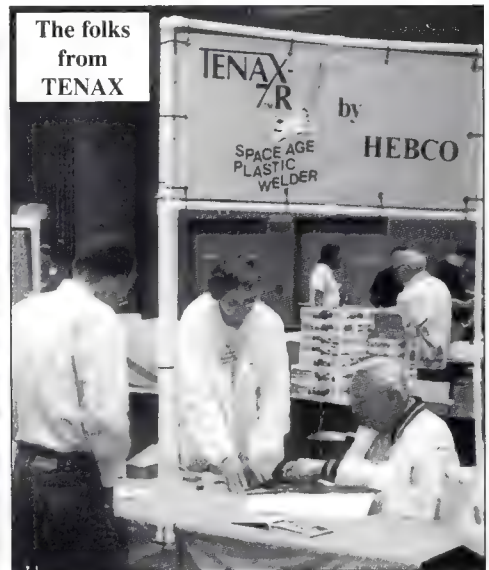
During the "slow" times, I roamed and said 'hellos' to Bob Hayden and Paul Boyer of *FineScale Modeler*, Ed Sexton of Revell-Monogram, Woody Vondracek of Archer Fine Transfers, Bob Hebner (creator of TENAX), Chuck Davenport and a ton of other people. I was also very fortunate to peruse the "after market" tables and came home with a number of great products that I'm anxious to try out on some kits. Full report later!

The dealer room was essentially half of the hall, with the other half containing the contest. The normal amount of vehicular kits was on hand but I was also happy to see the decent number of entries for science fiction, fantasy and figure models in view, some of which are shown on this page.

What was great about the IPMS Nationals? Everything. Jay Adan (Tangents) and I had a great time in our little corner of the hall. The models were of a caliber that was incredible. The variety of products made the show a modeler's delight. Will we attend again? Absolutely and, as a matter of fact, we've already reserved our tables for the **1999 IPMS Nationals** taking place in **Orlando, FL**. Check out the info in this issue's "Coming Events" section and we'll see you there!



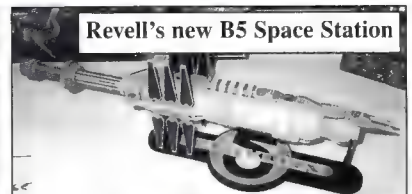
Woody Vondracek (center) of Archer Fine Transfers



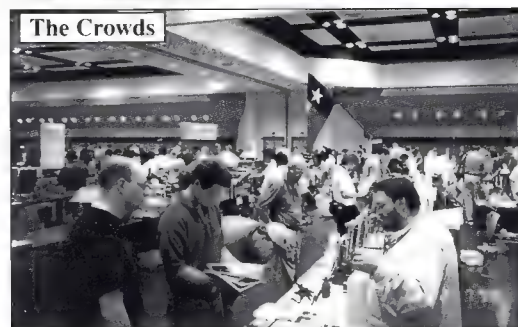
The folks from TENAX



Ed Sexton



Revell's new B5 Space Station



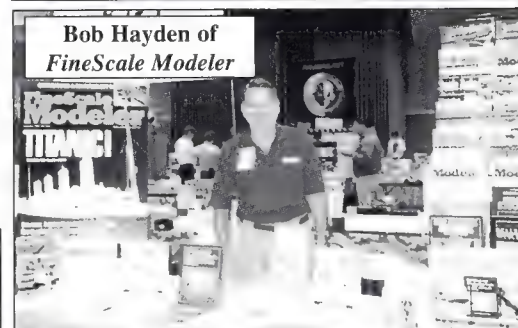
The Crowds



Chuck Davenport visits Modeler's Resource



Contest Entry



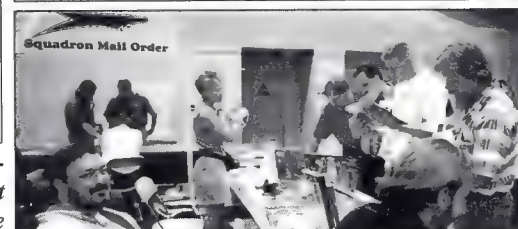
Bob Hayden of FineScale Modeler



Contest Entry



Doc Brown is attempting to take the temperature of a dinosaur. Caption reads: "In the next instant, both Doc Brown and his new time machine were destroyed, leaving unresolved the debate over hot-blooded versus cold-blooded dinosaurs."



Tangents' Jay Adan, in the foreground; Silvia DeRuvo of Modeler's Resource; Squadron Mail Order

necessary to fill rough edges of the openings with modeler's putty, then sand smooth.

The model's body width appeared too narrow to my eye. I cut 1/4-inch wide styrene plastic shims and glued them to the seam separating the body halves. I used Zap-A-Gap superglue throughout construction because standard plastic cement doesn't work well on the material. Playing Mantis' kits are molded in. You could also use Tenax-7R, though you must be VERY CAREFUL not to apply too much on the model part seams as it will literally dissolve the plastic into goo. The front and rear body panels also need to be widened. First, I cut away the lower flange section on each panel (I'll explain why later). A 1/8-inch styrene shim was glued to each side seam of the front and rear panel. Assemble both sides of the body and the panels as shown on the kit instruction sheet. Set this sub-assembly aside to allow the glue to cure.

Step 2 - Fabricating a New Chassis:

I widened the Chariot body and wanted an interior, so a matching size chassis and vehicle floor needed to be created. Cut a new styrene floor - 1 & 1/8-inches wide by 3 & 1/4-inches long. I had a scrap piece of miniature non-skid treadplate and substituted it for the sheet plastic because I liked its functional appearance and the extra detail. Cut a 3 & 3/16-inch length of Plastruct 1/2-inch wide girder or bar. This box-like piece will depict the chassis "engine compartment" and other unseen mechanical vehicle drive parts. Draw a center line lengthwise on the underside of the floor piece. Using this line as a guide, superglue the bar to the floor bottom. The one-piece vehicle track/roadwheel parts can now be glued to the sides of the chassis bar section. Be certain to position each track with the sprocket drive wheel facing the front of the chassis assembly.

Detailing with "Gizmology:"

World-renowned military model builder Shep Paine calls it "creative gizmology"; in the movie effects miniature business we refer to it as "found objects". Whatever you name it, "gizmology" is an indispensable technique which uses many plastic (sometimes metal) bits and pieces scrounged from various model kits - even objects or containers not related to model building - to simulate complex machinery.

Possibly the best-known examples of this technique are spacecraft created for the film Star Wars. These effects models were detailed with parts from every plastic kit imaginable. Even major components of the spaceships often came from "found objects". Star Destroyer thrusters, for example, were originally made of egg-shaped plastic containers meant to package women's stockings. A pair of throwaway paper paint buckets formed the basis of the Rebel Blockade Runner escape pods. After some experience, you'll discover fantastic



Above: Many of the spare parts and materials used

Below 1: Early version of the Chariot (body details were altered in the later version - lights, solar scope, interior details). Below 2: Early version (console details were changed later). Below 3: Early version where the lights were changed later.



useful shapes in stuff you otherwise thought of as junk!!!

A great source for gizmos is your neighborhood model railroading shop. Detail Associates, Grandt Line and other firms produce brass, white metal and plastic detailing parts for HO scale railroad cars and locomotives. Sometimes you can use them without modifications or they can be cut apart to your heart's delight and combined to create new shapes or details. In fantasy or sci-fi model building we need not make excuses for modeling inaccuracies due to "gizmology" because the purpose of this technique is to simulate complex mechanisms that would be exhausting to make any other way. Besides, these are make-believe vehicles.

A "spare parts box" is a terrific way to store and organize these items. Multi-drawer organizers meant to store screws, nuts and bolts are easy to find in hardware stores. Also keep any leftover parts from other model building conversion projects. Professional modelers never throw anything away! Now back to our project...

Step 3 - Detailing the Chassis and Interior:

In Step One I cut off the lower flange on front and rear panels because they would not fit with the new wider chassis. I dipped into the "spare parts box" and found 1/48 scale ammunition can lids that fit perfectly to the ends of the chassis frame, featuring handles and other details suggesting engine access doors. You can cut something similar from sheet styrene. Although I don't recall if the full-size Space Chariot possessed a tow hook, it seems a practical detail for a multi-purpose family RV. The handy "spare parts box" yielded an excellent scale hook left-over from some long-forgotten project. I attached this tow hook to the lower rear panel.

The Chariot driver had a control panel in front of him, so I added a 1/48 scale automotive dashboard from my indispensable parts box. It was more likely the real Chariot had a control panel featuring a meaningless, though colorful array of flashing lights (every control panel I remember in the show had them). Nevertheless, I like the rounded corner, almost futuristic look of this part. Glued to the front position on the interior floor, I detailed the dash with scale aircraft instrument faces (add-on accessories available in a well-stocked hobby shop). A rectangular hump or console separated the two front seats. On top of this, facing forward, was a defensive weapon used numerous times during the series. It looked like a box with a wide shotgun barrel on the front. I fashioned the console out of bits of sheet plastic and created a "weapon" from a small plastic block, detailed with 1/48 scale machinegun handles and a short length of plastic tubing as a "gun barrel". Miscellaneous 1/72 and 1/48 scale military

vehicle doors were scrounged out of my "spare parts box" and glued to the floor panel, suggesting access panels to some internal machinery. Seats are a problem. Photos of the Space Chariot indicate the vehicle had six bucket chairs - one for each member of the crew and family (except Doctor Smith, of course). Scratchbuilding matching seats would be time-consuming, so I peered into my faithful parts box and discovered exactly six identical 1/48 scale bucket car seats. What luck! Seat supports, cut from .060 x .060 styrene strip, were glued to the floor in pairs - "eyeballing" the spacing based upon the seat size. Later, after the chassis was painted, I glued the seats to these supports.

Step 4 - Dressing Up the Vehicle Body:

What few details the kit body has are toy-like. Replace the spotlight assembly, forward and rear lights with HO diesel railroad lamps. Although these parts possess only a vague resemblance to lights on the real Space Chariot, they have clear or colored plastic lens which appear more realistic than mere silver paint. I also hollowed out the molded on headlights and found a pair of locomotive light lens to fit. Don't attach these clear plastic parts until after the model is painted.

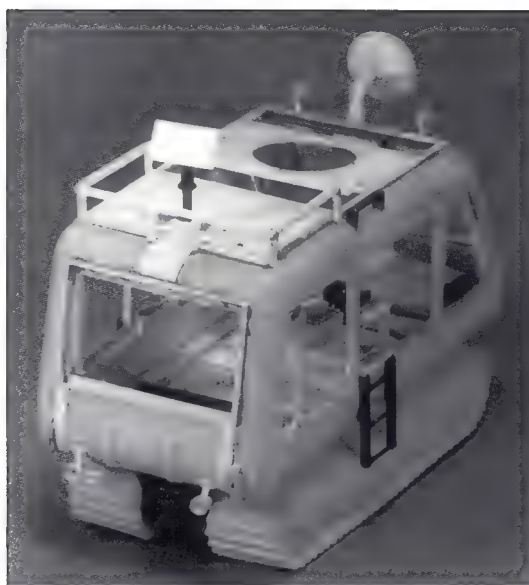
The "solar battery" kit part doesn't even resemble that area on the full size Chariot. Calling that a "solar battery" is debatable. During the course of the show that section was either an open luggage rack or loaded up with various pieces of equipment. I replaced the kit part with a similar size piece of V-groove Evergreen sheet. A new retaining rail was fashioned of .030 x .030 width plastic strip using photos of the full-size vehicle as reference. The kit parts for the "solar scope" and "scanner" can be used, but I wanted to add details to these items. A "directional locator" was cut from a length of .035 styrene rod and glued to the center of the "scanner dish" face. My kit part had mold pin release marks that needed to be filled with putty and sanded smooth. After a failed attempt to add crosshatch solar cell detailing to the "solar scope", I discarded the kit parts, replacing them with a parts box scope arm and a rectangle of sheet styrene tile, achieving the desired effect.

For a much better appearance, replace kit ladders with Plastruct ladder material - 3/8-inches wide by 5/8-inches long. Roof grip handles were also cut from the same Plastruct ladder - approximately 1/8-inch tall - and attached according to photo references. Noting tie-down rings in photos, I shaped tiny wire loops and glued them to positions on the Chariot roof.

A roof support panel for the "observation bubble" was cut out of .020 styrene sheet - 1 & 1/4-inch wide by 3/4-inch long. Using a ruler, determine the center of this panel and mark it with a pencil. Take a 13/16-inch circle inking template and mark out an opening for the "bubble". Carefully cut out the hole with a hobby knife; you probably will have to correct the shape with a modeler's file and sandpaper. Check the size with your template. I vacuformed a thin clear plastic "bubble", but use the kit part, if you like. Don't install the "bubble" until after painting the body. Center the panel in the roof opening and glue. I detailed this with Grandt Line bolt heads, then accented the roof and window frame openings with lengths of .010 x .040 strip styrene. You don't have to do that, but I felt the molded on frame details were faint.

Step 5 - Making Windshields:

This is the most difficult phase of construction. You need thin supports to hold the windows in place. Cut .010 x .040 styrene strips and glue these along the inside edges of each window opening. The openings on



Above: Finished Chariot Back
Below: Finished Chariot Front



your Chariot may be a slightly different size than mine, so measure each opening and transfer these measurements to .010 clear plastic sheet. Cut out each window piece, handfitting it to the corresponding opening. It's a good idea to initially cut the windows slightly larger than needed, then trim to a snug fit. Don't glue windshields in place until after the body is painted.

Step 6 - Final Details:

A few last details can be added, giving your Space Chariot that realistic touch. On the interior ceiling, small wire crank handles for the spotlights are nice. Wire or plastic door handles should be added. Interior structural framing fashioned from .010 x .040 styrene strip is an obvious detail feature. A laser rifle gun rack was used in a number of episodes. Located on the left inside rear wall, this rack held 2 or 3 weapons. I created a similar fixture out of strip styrene. My "spare parts box" gave me some 1/48 scale machine guns I modified into futuristic weapons. I also discovered 1/48 scale binoculars, canteens, equipment boxes, fuel can, etc. - all great detail items to be added inside after the vehicle is painted. The "luggage rack" on my Chariot holds scale tools, rolled tent and more, thanks again to the indispensable parts box.

Step 7 - Painting:

The Space Chariot's overall color scheme is stainless steel with areas of dull silver. Testors makes a series of Buffing Metalizers that, when used correctly, produce a realistic metallic finish. Simple to apply, they are airbrushed on and when dry, are buffed to the desired shine with a soft cloth. Buffing Metalizers must be overcoated with Testors Metalizer Sealer to preserve the finish.

I painted the undercarriage and tracks magnesium. Recessed areas in the roadwheels are darkened with powdered off-black paint pigment (at professional art supply outlets) which is carefully applied with a cheap

paint brush. Powdered pigments "stain" the painted color and lend a realistic feathered edge appearance - very similar to an airbrushed finish. Use a clear fixative (Metalizer Sealer, in this case) to permanently hold the powder in place. A few drybrushed bright silver highlights on the roadwheels is a good idea.

I then painted the floor and body interior a blue-gray. It seemed functional at the time, but I later discovered color photographs of the Chariot revealing the interior color was primarily red-orange. Oops! I did, however, correctly paint the seats red-orange with black cushions.

The vehicle exterior was airbrushed stainless steel. To match color photos of the full size Chariot, I painted ladders, luggage rack, tie-downs, grips and numerous other details bright red. The TV vehicle didn't show any maintenance or warning stenciling, but I felt it was an authentic detail touch for a "real" off-road vehicle (just examine photographs of military vehicles or NASA space equipment). I have a supply of left-over modern jet stenciling decals in my parts box. A few well-placed "No Step" or "Engine Access" stenciling dresses up the Chariot beautifully. Now, the windshields, "observation bubble" and light lens can be glued into position and the body permanently attached to the chassis assembly. As a finishing touch I applied earth-colored paint pigment powder to the tracks and undercarriage to simulate road dust.

Despite its 3 & 1/2-inch long size, this diminutive space explorer looks quite impressive when given a detailed interior. Place the Space Chariot into the Cyclops diorama and relive fond childhood memories of those 1960s classics - Aurora Models and Lost In Space!!!

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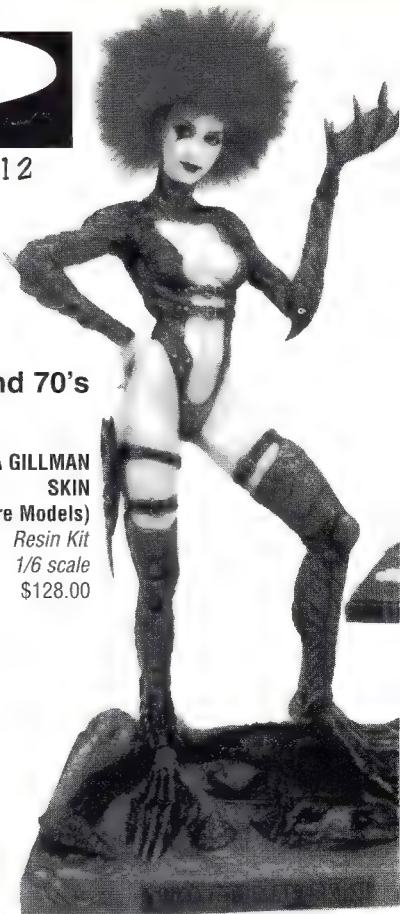
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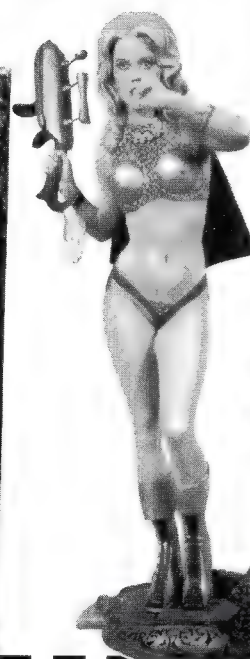
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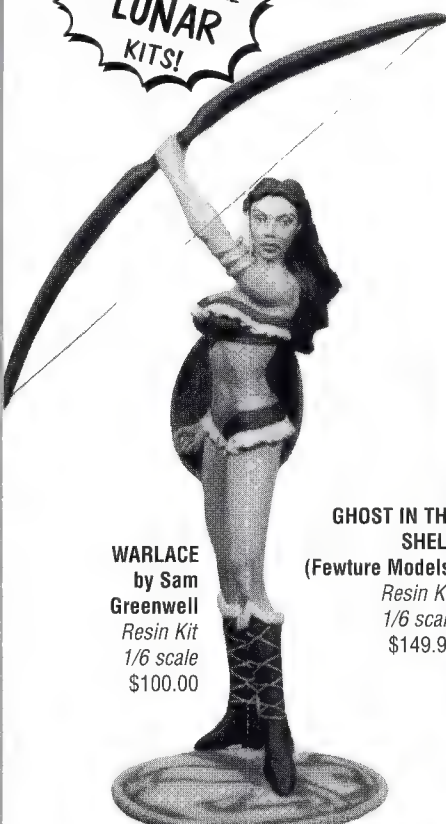
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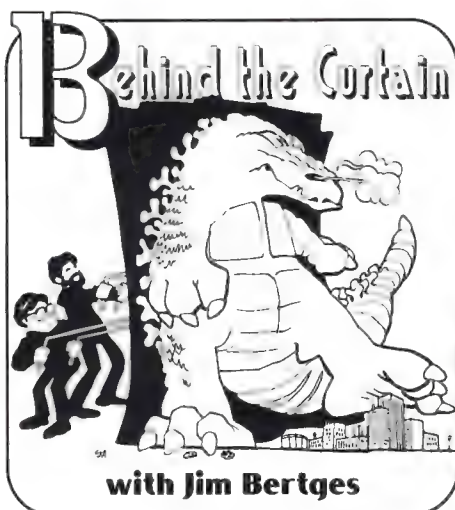
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Creatures With Character: Rick Lazzarini and The Character Shop

Rick Lazzarini is a man who enjoys his work. Who wouldn't have a great time going to work every day if your job involved tossing elephants out of airplanes, getting frogs to talk and playing with man-sized mutant cockroaches. To participate in all that and to get paid for it too, who could ask for anything more? It may be a job and it has taken Rick years to reach this level in the Special Effects industry, but it's still a fun and fascinating job to have.

Like many of the top practitioners of Special Effects today, Rick grew up as a fan of fantastic films and the wonders they presented. At an early age he found himself drawn to finding out how those visions of fantasy and horror were created and, like most of us, he devoured every book and magazine he could find on the subjects of effects and make up. When Rick is asked about his earliest inspiration for his interest in the field, he is able to pinpoint his first real desire for something different. "It was an intense interest in apes and chimpanzees. I always wanted one when I was kid. My parents wouldn't let me have one What an abusive childhood, my parents wouldn't let me have a dangerous simian! When I saw Planet Of The Apes and saw all of its accompanying behind the scenes info, that really took my interest. When I discovered Famous Monsters of Filmland and saw that you could do that kind of thing, I was drawn to the how-to end of it."

Of course, those reading habits and interests led Rick into the world of modeling as well. "I built a lot of models when I was a kid. My room was full of them. I had all of the Aurora torture models. I had all of the dinosaur series. Since I was also an amateur pyrotechnician, I think they all ended up being melted or exploded," Rick laughs with just a little regret in his voice, "What an idiot!" He shouldn't feel too bad, there are hundreds of us that have similar stories and would give almost anything to have even half of

Rick Lazzarini and THE CHARACTER SHOP

the stuff we destroyed as kids.

However, Rick's experiments in destruction led him to experimenting with 8mm movies as well. Those home made productions resulted in investigations into special effects which, in turn led to a job doing rock

and roll stage effects. Rick remembers, "My brother knew somebody who was doing effects for a rock group called The Tubes and said we should get together. Tim Zach was doing pyrotechnics and props for them and we got together and came up with some wild ideas for them. He went on to work for Kiss and I also did some work for Kiss. That was really my first foot in the door. When I came to LA to go to film school, I did work on music videos and low budget horror films. My first makeup effects job was working for Make Up Effects Lab. A lot of people started there."

From that point Rick worked at a variety of companies, including a prop shop where he did research and development in new materials and combinations of materials. It was a process of laying the groundwork for the future as well as building a reputation within the effects industry. "If you do good work at a place, you build a reputation and you get jobs at other places. It helps if you have more than a few pictures and a portfolio to show, if you've got some word of mouth to back you up, people take you more seriously." The people who took Rick and his work seriously were among the biggest names in special effects including Richard Edlund's Boss Film, Apogee and Stan Winston. For the past ten years, Rick has continued to build his reputation within the film business with his own effects house, The Character Shop.

Rick and his company have provided special effects creations for a wide variety of projects including feature films and commercials. Rick explains, "We specialize in whatever character somebody needs to come to life whether it's for a film or a commercial. It can be an animal or an alien. It can be a chair or a spoon. When you get right down to what we do, it's bringing things to life that aren't normally alive." Some of the many feature films The Character Shop has been involved in include Ghostbusters 2, A Nightmare On Elm Street 2 and 5, Outbreak, Hocus Pocus, Operation Dumbo Drop, Mimic and many others. Memorable commercial characters form a good part of Rick's repertoire as well. He is responsible for the famed Budweiser frogs as well as vultures, alligators, anteaters and other creatures for the Budweiser commercials. The disheveled, junk food eating chickens from the Foster Farms spots are also creations of The

Character Shop as is cupcake eating doll in the famous Hostess spot. Japanese commercial makers use a number of Rick's creations as well, but unfortunately we never see them here in the US.

With all the varied projects that have come through the Character Shop, it is rather difficult for Rick to pick a personal favorite. The standard answer from most creative people when asked about a favorite project would be "It's the one



From the top: Rick and a killer roach from Mimic; the Mimic assembly line crew - Colin Penman, Steve Blandino and Zane Knisley - at The Character Shop; Samara Hagopian assembling the internal mechanism for a large scale Mimic creature; finishing touches on monkey for Outbreak; The finished Outbreak monkey.

I'm working on now," but they can usually come up with something they find memorable. Rick pinpoints Mimic as the project currently at the top of his list. The creepy cockroach epic sticks in his memory for both its size and its complexity. "It's Mimic mainly because of the scope, the number of people involved, the number of items we had to make, the complexity of those items and the inevitable changing about of the specifications of those items on the fly."

The Character Shop's involvement with Mimic began early in the project, but after the creature's designs had been finalized. Although there is a great deal of computer effects work in the film, the creatures were designed using traditional illustrative methods. "The two dimensional design of the creatures was done by Ty Ruben Ellingson--he's an ex ILMer. He does beautiful work. At one point they brought Rob Bottin in to consult and he spent some time with Ty. Out of that came a Ty illustrated design that was more fierce and ferocious. From those drawings we created three dimensional sculptures and the CGI house used casts from our molds to digitize the creatures."

Rick is quite pleased with the way the computer graphics blended in with his creations in Mimic. For him it was a classic case of using the best tool for the job at hand, "The CGI shots that were done on Mimic couldn't have been done with animatronic techniques. So I see them as complimentary. It helps to round out and complete the illusion of that character doing something. I don't see (CGI) as a threat at all." However, Rick does see a trend toward over emphasis of computer effects in the media, "I see a definite over reliance on the 'Gee Whiz' articles on CG. And they quickly all start to sound the same, 'Insert picture of animator and technical director looking into monitor,'"

When asked to delve further into his opinion on the "conflict" between CGI and physical, on set effects and makeup, Rick says, "My view is that they're totally complimentary. Just as we saw this summer with all the films that came out showed an interdependence of both techniques. I don't see CGI replacing what we do on set. You're always going to have directors who want to see what's going to happen and have it interact with actors. There are a few that don't care to, their atti-

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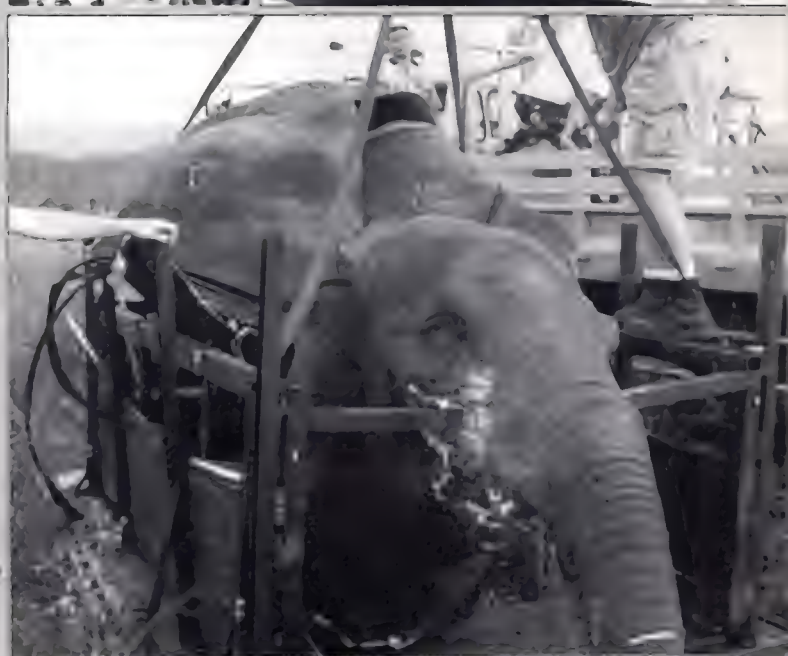
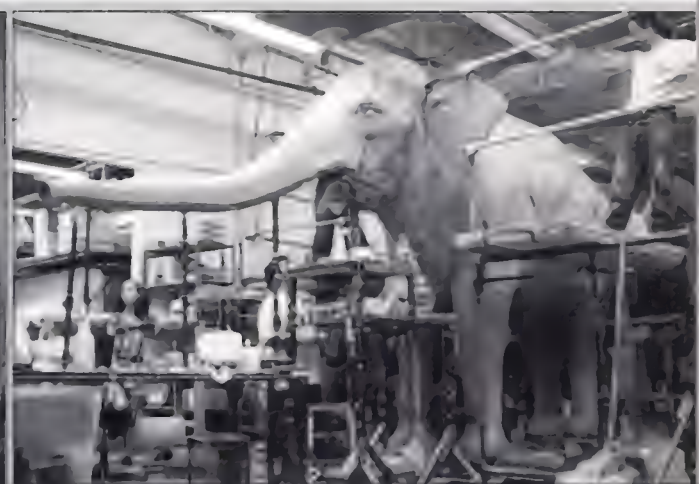


Dumbo Drop

Of course all the work that comes from The Character Shop doesn't involve monsters or aliens, there are times when Hollywood needs something a little more down to Earth, like a skydiving elephant. Rick's work on Operation Dumbo Drop was quite rewarding for him, but it wasn't without its share of frustrations as well. The Character Shop created six full sized elephant replicas to be used for the climactic shot of Ty the elephant being dropped from a cargo plane by parachute. They also created one elephant that incorporated animatronic elements for use in close ups in the same sequence.

"On three of those suckers, the chutes didn't open. The deal with the elephants was that we originally painted them to exactly match Ty the elephant. Once we got to Thailand, the director requested that we make them more brown and black because the Asian elephants over there were much more blackened from the sun. So we were scrounging around for charcoal to use for pigments. We were literally asking villagers if they were done with their fires so we could use the charcoal for pigment. You just don't have a make up supply store around the corner when you're in Chiang Mai, Thailand. So we were constantly scrubbing charcoal through screens to make pigment, throwing in some dirt and matted down the elephants to get the right color and matt and getting damn tired of it. So when one of those elephants would crash to the ground, we'd say 'Yeah, we don't have to paint that one any more!'"

Clockwise from top left: Rick Lazzarini, a man and his elephant; Dumbo Drop elephants under construction; one of the finished elephants, ready for shipment; what happens when you toss an elephant out of an airplane and the chute doesn't open.

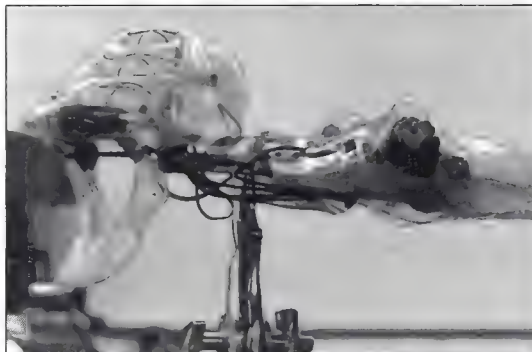


tude is, 'We'll do it all in post,' but there still will be enough that want to see it happen and unfold in front of them."

Another aspect of Rick's work at The Character Shop is the production of figure kits based on some of their creature creations. The idea began as an offshoot of something that The Character Shop has been doing for its clients for a while. They make a small trophy or memento that commemorates a project for the client. That, coupled with the fact that several of The Character Shop's artists are avid model builders and collectors, led to the creation of their first figure kit. "Every once in a while we'll do a project and then do a little trophy of it. The Foster Farms Chickens is one where we created a little tableau for the director and some other people. In the case of Mimic, just seeing the explosion of model kits was an inspiration. What we did for Mimic was a cool design and because it was not shown very clearly in the film, it creates a desire to study the creature more closely. That's the perfect opportunity to do some garage kits. I'm not a kit builder myself, but some of my guys are incredible collectors. Tom Killeen, my lead painter is a fanatic about collecting. I don't know if he builds them, but I know he collects them. I don't even know if he opens the boxes. I certainly do appreciate the models, though. When I go and see what somebody's done or painted or even some of the stuff in the magazines, I'm just bowled over."

Since The Character Shop was the place where the maquettes were originally sculpted for both computer digitizing and the basis of the actual animatronic creations, it's the logical place to create kits based on those designs. Just as they served as the reference for the large and small scale animatronic creatures, the maquettes are the basis for the kits as well. The maquettes themselves won't be cast as kits, though, not yet at least. Rick explains, "The maquettes that we used for the film are, I think, too large for the garage kit market. They were about twenty inches tall, larger than most garage kits. So, for the kits we want to produce, we want to be more scaled down, more of what you'd expect from a garage kit. Although we do have the original molds and if there is any interest, we might consider doing a limited edition casting from the original molds. But, basically we're resculpting the original critters with the idea being that it's from the original shop and from the original sculptors, it would be the most accurate version of it you could get. Right now, I've got Todd Rex working on the kit sculptures. There were two different creatures in the film, one was the King or "God" Roach and the other was the Mimic. The Mimic was in two different phases, the attack mode and its disguised mode. We're doing this one in attack mode, but still to come we're planning to do the Mimic in disguised mode and a version of it as the juvenile, the "Dead Boy" that was seen dissected in the film."

As he explores this new avenue in conjunction with his effects work, Rick plans to continue to create other kits based on his creations for future films. "I would try to make it written into a deal that I can produce kits from future projects. That's because I can guarantee the greatest accuracy. There will always be somebody who wants to do their interpretation of a character. I don't want to put out any "big head" Mimics, I'll leave that for someone else to do." However, the kit aspects will always come second to the main order of business at The Character



From Top: Rick with a grim apparition from "Ghostbusters II;" Internal structure for a Ghostbusters' critter; the finished critter; The Foster Farms chickens

Shop, bringing life to inanimate objects for film.

When it comes to the creation of these animatronic wonders, the question of what comes first arises. Does the design process start with the internal mechanisms and what they must accomplish or with the external appearance of the creature and how the character should look? "It's different every time," Rick explains, "It's like asking somebody do you write the words to a song first or do you write the music? Sometimes you have a catchy lyric and some times you have a catchy bit of music. It depends upon the project. It depends on the design. In general you start off with an illustration, a two dimensional design. What do you want this thing to look like? I like to be there as it's being designed to say yes we can achieve that animatronic or no I can't do that with an internal mechanism, but I can do it with a rod operation and you'll have to erase the rod in post. Generally, I have to impose those persnickety physical limitations. A lot of that depends on what the thing is supposed to do in the film. Once you've done that, you say what, mechanically, can I fit in here? Usually you want the aesthetic approach to be the defining factor, not what can I do with a cable controlled mechanism. There you'll always end up with something that's big and bulky. One of the things with Mimic was that its limbs were so thin that you couldn't produce a cable controlled or hydraulically controlled creature unless you spend a hell of a lot more time and money on it. That's just not worth it. You can do a marvelous anatomically accurate creature, but sometimes there's a simpler way to do it without compromising the aesthetics."

Rick is not only looking for the best way to accomplish the requirements of a current job, he is also looking toward the future. He is looking for better, more efficient ways to create tomorrow's effects. "The latest thing to come down the pike is the use of silicone for skins. It's a fantastic material. It has a translucency that foam latex doesn't have. Foam latex has long been the traditional material for appliances. But, the silicone is more translucent, more flesh-like in the way it wrinkles, the way it molds and compresses and in its weight. There are still some technical bugaboos to work out with silicone that make it more expensive to process. Once you get those down it becomes much more suitable and more worth while." One of the drawbacks to silicone is that it doesn't allow an actor's skin to breathe as foam latex does. "Foam latex is very porous and silicone appliances are not and they trap moisture. For instance we recently did a commercial with an animatronic doll where we used a silicone skin. She had to look like a vinyl doll and silicone was the perfect solution because we could play with its elasticity and elongation and still keep that plastic molded look. Alternatively, we did a commercial with an actor and we stayed with the traditional foam latex for the appliances. There are others who have experimented further with the use of silicone for appliances, but I just don't see it as suitable." As it turns out, the silicone allows a more realistic effect for the camera, but foam latex is easier on the actors and can be just as convincing if used skillfully.

Other materials and equipment Rick uses in the creation of his creatures have changed and evolved over time. Although the use of aluminum for skeletons and fiberglass for understructures remains pretty much standard, there are limitations to what can be done with electric

servo motors and other mechanisms hidden inside a creature's body. There is a constant search for new methods and techniques for bringing life to these rubber, plastic and metal creations. "You can only get so small with gears and motors. For a long time we've used very tiny servos for expressions in animatronic heads. The big trend right now is to use hydraulics to move things. Power wise they're much more efficient than electro-mechanical motors. Of course this is all external. You always have lines and pumps externally attached, particularly in the case of a large creature. It certainly is more fluid and while more expensive, it gives a much more smooth and realistic performance. And even though the use of hydraulics came from the necessity of moving large creatures like dinosaurs, it can be miniaturized. It comes to the point where somebody says 'I'm only going to use hydraulics.' Well, use it where it's suitable and use something else where that's suitable. I usually find it's a whole conglomeration of techniques. On the Mimics alone we had radio control, cable control and rod operation, every where you looked there was a combination of techniques."

Even some of the older effects techniques that many others would think of as obsolete because of the incredible advances in technology we have experienced still fire Rick's imagination. "I would predict that at some point somebody is going to start going back to stop motion. Because it absolutely had a magical quality and you can say that some of the images now, where they don't use stop motion and they use CG also have a look to them that you can easily stamp as CG. It's not fooling anybody, but it has a look all of its own. So, if we're going to accept that it still doesn't look absolutely realistic, why not bring back that charming thing called stop motion. It can be time consuming and expensive, but compare a couple of guys in a studio to a bunch of animators at work stations and it all evens out."

Weeks spent away from home and the rigors of fifteen to eighteen hour work days can take their toll on anyone, but Rick says that the guys on the effects crews are pretty good natured about it. He says they have some interesting ways to blow off steam, "Animatronic techs and puppeteers are pretty wild practical jokers. There are fights at the hotels, water fights and sand fights. It's not quite Rolling Stones trash their hotel, but it's a release of tension. You have a whole bunch of guys who have spent months together under trying circumstances and then they have to go on location and have to do more of the same, it's like sailors on a ship at sea. They have to blow off some of that testosterone."

Naturally, when a project is completed, an effects house has to look toward its next job and there are several interesting projects coming from The Character Shop. They contributed to a series of commercials for Hostess, the "Where's the Cream Filling" series, which featured the doll that comes to life. Other commercials for Nicor, a midwestern energy company, involve a number of statues that come to life. Rick is also looking toward more work in feature films as well, "I'm talking with (Mimic Director) Guillermo del Toro about working on his next film called Mephisto's Bridge. It's less overtly a genre film. It's a Faustian tale, but it's got genre overtones because you're dealing with a demon. There's a demon to build and there's also some other creature and effects work that we'd have a hand in. We're very interested in that and it's a fantastic script. We're working on pre-production designs for Mel Gibson's Fahrenheit 451. I'm also speaking with the people with Dungeons and Dragons. They've actually started production of a bit of it and they're



Clockwise from top left: A grim vision from "A Nightmare on Elm Street 5: The Dream Child;" Rick helps a frog latch onto a frosty can of Bud and runs the Budweiser frogs through their paces; Todd Rex working on the sculpture for the Mimic Garage Kit; Close-up of the miniature Sarah Jessica Parker witch; Rick adjusting miniature Sarah witch for the film "Hocus Pocus."



looking to go a little further. So I'm currently negotiating as they say."

No matter what the future brings, whether it's demons or monsters, flying elephants or talking frogs, whatever the task we can all look forward to some new and dazzling visions from Rick Lazzarini and The Character Shop. All Photos Courtesy The Character Shop, © 1998. Used with permission.



Down the Pipeline

Movies-to-Models: What We Might See in Kit Form

BY JIM BERTGES



Yes, my friends Hollywood is still looking for your money. They continue to plan and crank out movies like cars off the assembly line. However, to lead off this installment, there's a bit of bad news from the ranks of the big time studios who have found that some of those spectaculars cost a hell of a lot of money and they're gonna think twice before committing more than \$100 million for anything. Here are a few examples. The Nicholas Cage/Tim Burton version of **Superman** has been put on hold by Warner Bros. Both the director and Cage are still committed to do the film, but the budget has gotten out of hand. Warners will proceed with the film when "the budget is appropriate and the script realizes its potential." Whatever that means. The postponement or outright cancellation of big budget pictures is running wild in Hollywood. The brakes have been put on Jan De Bont's **Ghost Riders In The Sky**, a cowboy/science fiction tale and the Ridley Scott/Arnold Schwarzenegger **I Am Legend** which were both budgeted over \$100 million.

The green light has also been switched off for the **Incredible Hulk** at Universal. The picture was to be produced by Gale Ann Hurd and directed by Jonathan Hensleigh, but has been put on hold because of it's oversized budget. For the script to be shot as it stands now, it would cost over \$100 million. The studio hasn't given up on the picture, yet, though, they've already invested \$20 million on development, computer effects at ILM and prosthetics. Hensleigh is working on paring the script down to a manageable level.

Harrison Ford has signed to star in **What Lies Beneath** for director Rboert Zemeckis. Ford will portray a college professor who becomes involved in a supernaturally charged murder mystery. The story is from an idea by Steven Spielberg and will probably be released by Dreamworks.

Princess Monoke, the animated film that has become the highest grossing film of all time in Japan is being prepared for a US release. The translation is being written by Neil Gaiman, writer of DC Comics Sandman as well as Death; the High Cost Of Living. Gaiman promises to remain faithful to the original story which tells of a girl in ancient Japan who is raised by a wolf goddess.

The fellows who brought you Mrs. Doubtfire are reteaming to bring Isaac Asimov's **Bicentennial Man** to the screen. Christopher Columbus and Robin Williams are in talks with Hollywood pictures to produce the story of a robot who studies humans for two hundred years in hopes of becoming one. Williams will star as the robot.

Although Nicholas Cage had his sights set on the part, Tom Cruise is now looking at Marvel Comics' **Iron Man** for a possible starring role. Cruise would play the iron clad superhero as well as his alter ego, billionaire industrialist Tony Stark who must always wear his armored chest plate because of a near fatal wound he received in Vietnam. Cruise's company CW Productions is looking into developing

the story for the big screen.

Dimension Films have signed Ron Sussett and Gary Goldman to write **Total Recall 2**. They are also in talks with original star Arnold Schwarzenegger to star and Star Trek's Jonathan Frakes to direct. Sussett wrote the script for the original as well as the first Alien, Goldman was writer on Big Trouble In Little China. Budget for the sequel will be well under the \$80 million of the original, even though Arnold gets about \$20million per picture.

Joss Whedon, creator and writer of Buffy. The Vampire Slayer is going to be busy. Through his Mutant Enemy Productions he is developing an animated, musical version of **Dracula** in his new deal with 20th Century Fox. Mutant Enemy (my nomination for best company logo) is also developing a Buffy feature, another vampire comedy called **Grampire** in which two kids suspect Grandpa of being a bloodsucker, an alien abduction comedy called **Alienated** and another TV series for Fox featuring the Angel character from the Buffy series.

The Jim Henson company is working with the Sci Fi Channel to produce a 13 episode series called **Farscape**. The story involves a 20th century astronaut who is "hurled across a thousand galaxies to a completely alien world." The show will be produced by Brian Henson and Rockne O'Bannon and will be ready for the air waves by January 1999.

Robert De Niro's Tribeca films and Universal are preparing a combined live-action/animated version of our favorite cartoon from the sixties, **Rocky and Bullwinkle**. The project has been indevelopment with the late Jay Ward's daughter and DeNiro's company. Talks are currently underway with Des McAnuff, Tony Award winning Broadway director to direct the film. There's no word as to which, if any, part DeNiro will play.

Speaking of Jay Ward cartoons, Brendan Fraser, after his sterling turn as George of the Jungle will be appearing as another Jay Ward hero, **Dudley Do Right** for Universal. Perhaps producers think Fraser is a good luck charm for these live-action cartoons since George went over the \$100 million mark. Fraser will also be popping up in **Blast From The Past** from New Line next January. That's the story of a young man who has lived in a bomb shelter with his family since his childhood and emerges in the 90s.

Gus Van Sant, the slightly off kilter director of Drugstore Cowboy and most recently Good Will Hunting, is preparing to re shoot Alfred Hitchcock's classic **Psycho**, using Hitchcock's original shooting script. According to stories, the film will be nearly the same as the original with the exception of the cast



and the fact that it will be in color. Word is that they've talking to Ann Heche for the Janet Leigh role and Julianne Moore (Lost World: Jurassic

Park) as her sister.

Travolta is out, Banderas is in. Antonio Banderas has been offered the lead in Andrew Lloyd Webber's **Phantom Of The Opera**, the film version of the stage musical. Webber liked Banderas' portrayal in the film version of *Evita* so much that he asked Warner Bros. to offer him the lead in *Phantom*. Details still need to be worked out, but it looks like they've finally made a decision.



Amy Irving who made her screen debut in *Carrie* has signed on to play the same character in **Carrie II**. Her character, the only surviving cast member of the original story, takes a job as a guidance counselor at the same school where the original story took place. The story

involves another high school girl who discovers her own terrifying mental powers after the football team plays a cruel prank on her. Irving will be joined by Zachary Ty Bryan from *Home Improvement* as a snotty football player. Shooting started in April.

Universal is at work on a full length, computer generated version of their classic **Frankenstein**. With a script by S.S. Wilson and Brent Maddock, the team behind the Will Smith version of *Wild Wild West*, *Short Circuit* and *Tremors*, the film is planned to be ready for release by Halloween 2000. Animation will be accomplished by ILM. The story is said to take up where the original Karloff version left off, but goes into different territory than the original sequel, *Bride Of Frankenstein*. The writers promise it will be dark and scary.

ABC TV is working with Carsey Warner Productions for a half hour sit com called **Earth Scum** which is the story of a mixed alien/human couple living either in the future or on another planet. Controversy is already swirling around the show which is along the lines of *Third Rock From The Sun*, because it is very similar to the British show, *Puny Humans*. It is scheduled for a mid-season replacement.

Disney's Hollywood Pictures has picked up Howard Chaykin's comic **Power and Glory** for feature production. The tale concerns a soldier who is genetically engineered to become a supreme being, but as things happen, the experiment goes wrong. The big guy looks like a super hero, but all his quirks and problems are also highly amplified and he can't function as a human being, let alone a hero. He is teamed with a former CIA agent who does all the real hero work while the muscle bound guy gets all the credit. The producers promise humor along the lines of *Men In Black*.

Christopher Lloyd will star as a stage magician who has the touch for real magic in **Spooky House**. Described as a Halloween oriented family film, the story involves five elementary school kids who sneak into the magician's very mysterious house.

Dreamworks is preparing to film **James P. Crow** a new science fiction film based upon a short story by Philip K. Dick. The story is described as Planet Of The Apes with robots. It tells of a future where robots dominate the Earth and it is forgotten that humans were once supreme. Of course one man discovers the truth and must work his way up through robot society and try to set the world right again. There's no word on casting or director yet.

William Shatner's at it again. He's developing another SF TV series based on his novels in the "**Quest For Tomorrow**" series. The plan is to sell the series to foreign markets first then release it to US syndication. He is also involved in another series with the same company, Cloud 9. The second series, called "**William Shatner's A Twist in the Tale**" is a series of ghost stories for children, ala Goosebumps. Yet another Shatner book series, "**Man O' War**" is scheduled for a pay cable series on Showtime.



John Hughes of Home Alone fame is going to co-produce an American version of the French time travel comedy hit, **The Visitors**. The story involves an 11th century French nobleman and his squire who are accidentally transported to modern times by a sorcerer and their comic attempts to deal with the world of the future. The original French version starred Jean Reno and Christian Clavier and they will reprise their roles in the new version.

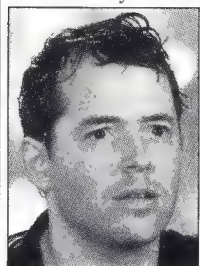
Matt Groening, creator of the Simpsons is working on a new animated series for Fox, **Futurama**. The show will be set around the turn of the next millennium, the year 3000 and promises to be both "futuristic and nostalgic." The show is expected to debut midseason 1999.

Also in the Universal hopper are a **Flintstones** sequel, but there's no real word on anything about that yet. We'll be keeping our eyes open for new developments. More comics to movies. Universal is getting ready to produce **Archie**, based on you guessed it, that red headed comic character of the same name. Writer/director Tommy O'Haver plans to pen several songs for the film and give it a feel like Beach Blanket Bingo with a comic book backdrop. Universal is also teaming with Imagine to produce **Curious George** for the big screen. The film will be live action with a CGI monkey and will be ready for release at Christmas 1999.

Touchstone Pictures has acquired the rights to the "**Tripods**" trilogy of science fiction novels. The books which include **The White Mountains**, **The City of Gold** and **Lead and The Pool of Fire** take place in the 21st century after alien invaders called Tripods have taken over the Earth and have enslaved humanity with mind control devices. They are said to have a "Star Wars" feel with a fifteen year old boy and two of his friends out to defeat the Tripods before they come under mind control themselves.

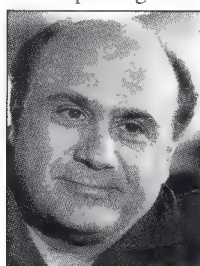
CBS is involved preparing the novel **Flowers For Algernon** for a TV mini series. The story was the basis for the 1968 film Charly which starred Cliff Robertson. Robertson won a Best Actor Oscar for the role of Charly, a mentally handicapped man who becomes a genius through an experimental surgical procedure only to find out that the process wasn't permanent. Producers plan to make the TV presentation an "event" with big name actors and a deeper look in to Charly's past.

Dan Curtis, the man responsible for the TV shows **Dark Shadows** and **Night Stalker** is preparing to bring both shows back as feature films. Curtis is currently writing the script for **Night Stalker** with Steve Feke and Richard Matheson, who wrote the original series pilot and numerous other classic works including episodes of the **Twilight Zone** and **I Am Legend**. **Night Stalker** will be set in Las Vegas as the original pilot was. Curtis says "Vegas is such a natural setting for vampires, it puts Transylvania to shame." Curtis is also writing the script for the **Dark Shadows** feature himself.



Disney and DIC are teaming to bring **Inspector Gadget** to the big screen. Based on the popular cartoon series, this life-action production is budgeted at about \$70 million and is to be directed by David Kellogg. This is Kellogg's first feature, he's made his name doing commercials, including the Jerry Seinfeld/Superman spot for American Express. Don

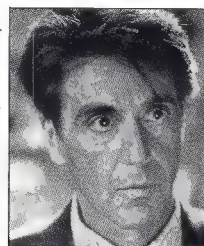
Adams, who gives the Inspector his voice in the cartoons, is not in line for the role, but Matthew Broderick of **Godzilla** fame has been signed as the robotic inspector. Rupert Everett from **My Best Friend's Wedding** will be Gadget's nemesis Claw.



Speaking of Disney, they are looking at Danny DeVito to star in their newest toy related film, **Stretch Armstrong**, based on the doll who can be stretched way beyond the normal limits. The story will cast DeVito as a bumbling, warm hearted scientist and father of two boys who imbibes an as yet undescribed scientific concoction that enables him to stretch his body like Mr. Fantastic and accomplish incredible feats. And don't forget **Stretch's**

dog, Fetch Armstrong. If he's not in this movie, he's a sure thing for the sequel.

I'm sorry, but Dr. Jekyll just isn't himself today. In fact he looks kinda like Al Pacino. David Mamet and producer Arnon Milchan are planning to adapt Robert Louis Stevenson's **Dr. Jekyll and Mr. Hyde** to the screen, yet again. They are in talks with Al Pacino to star as the good Doctor with a personality problem. They say this version will stick "much closer to the novel" than any past adaptation. Pacino says he'll sign on depending upon how the script turns out.




Threshold Entertainment, the folks who brought us those two **Mortal Kombat** movies and are currently working on the science fiction version of **Beowulf** in Europe, have picked up another computer game for film production. This time they're bringing **Duke Nukem** to the big screen. The promise is that the film will be true to the games politically incorrect macho attitude, violence and numerous "hot babes".



Paramount has grabbed the movie rights to another popular video game, **Tomb Raider**. The studio that brought us **Star Trek** and **Titanic** plans to bring Archaeologist/Adventurer/CGI Babe, Lara Croft to the big screen. There's no word on story or casting at this time, but as soon as we hear anything, we'll let you know.



That's it for now, but remember, you send a message to the movie studios whenever you buy a ticket for one of their films or spend your hard earned dollars on movie related merchandise. Let them know what you think and support their worthy genre offerings and avoid the junk. I know it's hard to do, but you're bright folks and I have faith in you.




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SHOOTING YOUR MODELS:

THE WAY TO TAKING GREAT PHOTOS ONE STEP AT A TIME!

with Fred DeRuvo



Welcome to a mini-series on *photography*. Many of you have asked us about how to “shoot” your models and this series is designed as a sort of introduction to some of the basics in response to your requests. It probably won’t answer all of your questions, but it will, hopefully, provide you with some ammunition and know-how the next time you decide to snap some shots of your kits, either in-progress or in finished form. What I’ll be presenting here will be some simple things you can do to increase the quality of your photos. Others will come after me and go into greater depth.

Much of what I learned about photography (and I’m far from done learning), I learned in Kindergarten...actually, it was by asking other photographers and reading a few books on the subject. I also made a few discoveries on my own, quite by accident. There are some very technical manuals out there related to photography, but if you’re a novice, you’ll want to steer clear of those, in favor of a few that are much more user friendly. Ask your friendly, neighborhood photo store.

PHOTO BOOTH

One of the first things I found out is that I needed to create a *photo booth*. Photo booths can be created in many different formats, but essentially, their purpose is to help the photographer trap or control the light and any resultant shadows. If you can’t control the light, your photos may not be what you intended them to be. For my photo booth, I decided on a specific size and then went to work hunting down the materials. As you can see from **Photo A**, the booth looks like a box, large enough to hold most models. It was made from foam core which I cut into measured sections and hot glued together. You’ll note that the booth itself is white, although I can change the color inside by simply setting in a new piece of poster board of any color available. The poster board bends around the backside of the booth, in essence, producing an endless look to it.

LIGHTS!

I generally use three lights: one on each side and the larger, overhead light as shown. This provides a *fill light*, a *back light* and the overhead light essentially replicates the *sun*. Since the booth is near the window, I can always open the shutters to allow more light in if I need it (although you need to be careful here to avoid false light meter readings). I don’t always use all three lights; it depends upon what type of shadows I’m looking for in my photos. Experiment with the lights to see the shadows that are created. How do they fall across the model? Are certain areas darker than others? Do they appear to be washed out? You’ll get the hang of it.

THE CAMERA(S)

The next and probably the most important tool, other than the photo booth, is the *camera* itself. I have two cameras that I use; one is a **Pentax P30T SLR**. This is a great camera because it has a built in light meter making it difficult to miscalculate. It has both manual and automatic capabilities. When I use the manual mode, I simply need only to depress the shutter button down halfway and through a readout inside the camera, I’ll immediately know if the aperture and f-stop settings are in synch. If not, I can adjust them accordingly. I can also set the aperture and f-stops to the individual settings that I want and you’ll note that I have it set on a tripod with a cable. This keeps the camera from shaking, eliminating those oftentimes, wobbly looking pictures. Simply click or push the button on the end of the cord and it engages the shutter.

The other camera I use is a **Pentax IQZoom92B**. This camera is a full automatic and takes great pictures, in part because it has a glass lens inside, like the SLR camera. Many automatic cameras have only plastic lenses. This particular camera has numerous settings for spot focus (great for close-ups), use of flash in low light settings, distance focus, etc. Either of these cameras work well for taking photographs of your models. If you don’t have a really good automatic camera or SLR and you want to take crisp shots of your models, start saving for one because it’s difficult to snap quality photos if your equipment isn’t what it should be.

For *close-up shots*, there are a number of options. A *macro lens* can get you in very close to the subject, but is usually very expensive for a decent one. I’ve chosen to purchase a set of *diopter* which is basically a magnifying lens that screws onto the front of



The above shot shows one basic set-up, including the use of a homemade photo booth. Only two lights have been utilized in this particular set-up.



Here’s essentially what the camera sees. I’ve switched to halogen lights here, the left one slightly higher than the right. Don’t forget your blue filter!



This particular Pentax works well under many conditions. Besides being able to work in manual or automatic mode, the ability to add diopter lenses and filters is an additional asset.



The photos above and below were taken at close range using a combination of diopters.



your lens. A set will normally come in packages of three lenses and the cost is relatively small; about \$30.00, depending upon the size you need. You'll want to take your camera in with you in either case, so that the correct size lens can be purchased. You can use them individually or in tandem to bring the subject in closer. They work really well. When you use these though, your field of focus (the area which is what you're focusing on through the lens) is diminished to some extent. You'll find that some of the outer edges will be out of focus.

NATURAL LIGHT

Suppose you don't want to go through the trouble of creating a photo booth; what can you do? Well, you're limiting yourself a bit, but before I had a photo booth, I took most of my pictures outdoors (and I also try to avoid using a flash attachment as often as I can). The best "atmosphere" for taking outdoor photos is on a slightly overcast day. This is because with direct sunlight, the shadows that are created can be very harsh and will often obliterate or wash out parts of the model. Diffused light eliminates this problem. If you can't wait for a slightly overcast day, then setup the shot in the shade (not dark shade).

IT'S ALL BLUE

Let's get back to the booth though, because there are a few things you need to have on hand if you're going for indoor shooting. First, if you're going to use regular house light bulbs for the photo booth fixtures, that's fine, but you'll need to purchase a special 10% blue filter to attach to the end of your SLR lens; a filter which color balances the yellow from the bulbs. These go for about \$15.00 to \$25.00 depending. The other thing you can do is purchase special photographic blue bulbs which go for about \$8.00 each and the problem is that these bulbs can heat up quite a bit and they've also been known to explode. I prefer regular household bulbs. Even with these, I only turn them on when I'm setting up the shot and actually getting ready to shoot so that they don't overheat.

DEPTH OF FIELD

Depth of field is essentially the area of acceptable sharpness in front of and behind the point of focus. This is probably the most difficult aspect of shooting a good picture, besides controlling the light. You'll find that as you get closer to the object, less of it can seem to be in focus. If you pull away from it, more of it comes into focus. This is because cameras do not see like your eyeball does. It's on a single plane and cannot make adjustments to see things which are not all on the same plane (automatic camera can compensate for this). Look at the model that you're wanting to take pictures of. If it's the Wolfman, as shown in the photo, you can see that his left hand, out in front of his face, is slightly out of focus. The distance between these areas is roughly 2 - 3 inches. As you close in on that space, something has to be out of focus because you're technically crossing three planes (the hand, the head and the space in-between). You can make up for this somewhat by adjusting your shutter speed and f-stop, but I'm not an expert in that and can't really tell you how to do it easily every time (although leaving your f-stop at 22 helps). What I try to do is simply focus on the area that I want to focus on as in the example of the photo of the unpainted "Elijah Rising" face. Here, I've used a diopter lens and zoomed in because the face is what I wanted to focus on. The outer edges are out of focus slightly but that doesn't really matter to me. My suggestion to you is that you do some reading and try to follow the instructions that they set out for you. Play around with the different settings on your camera to see what they provide.

Well, I know I haven't answered all your questions. Others will be answered in future articles. If you're a novice to photography, then the suggestions found here will no doubt help you go some distance toward making you a better photographer. Until next time!

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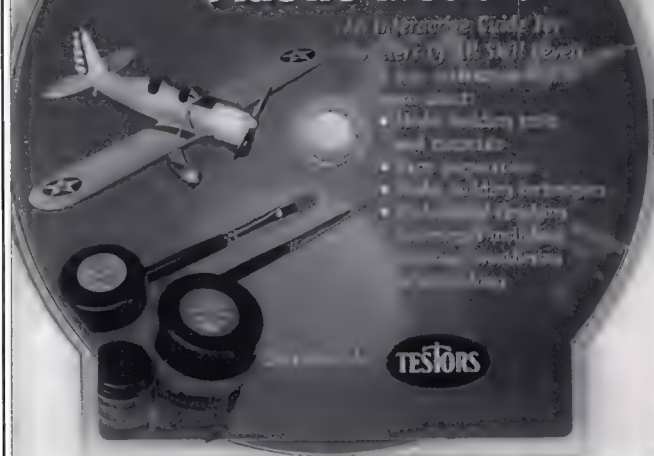
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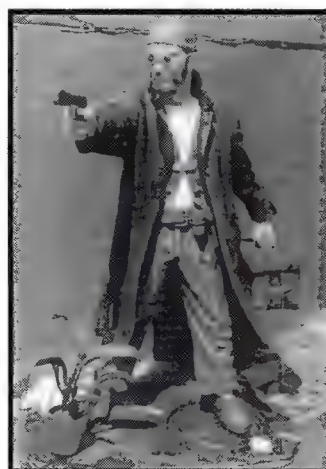
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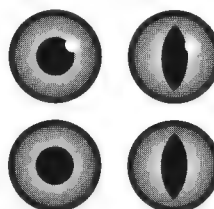
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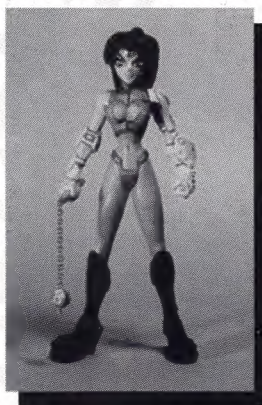
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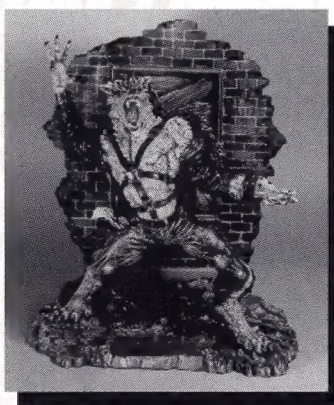
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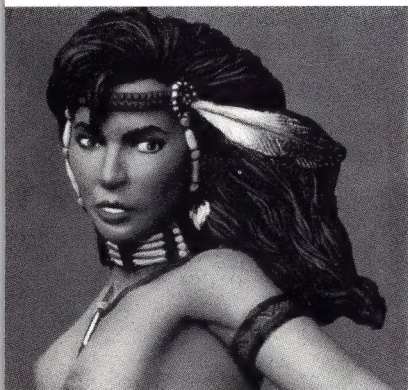
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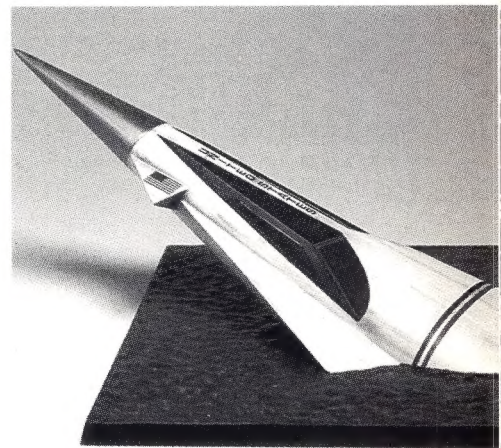
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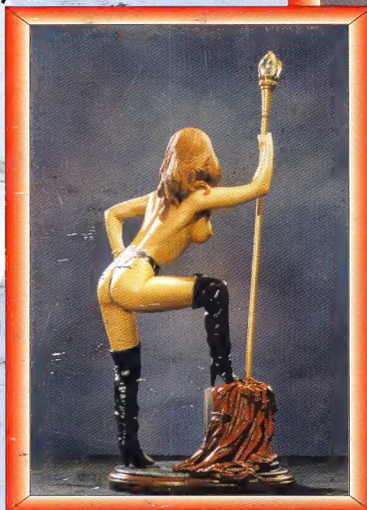
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